UK'S #1 SEWING MAG!
ISSUE ONE HUNDRED AND TWENTY FOUR

Simply Sewing

FRESH IDEAS WITH FABRIC

Sew the trend – bucket hat!

SELF-DRAFT MAXI DRESS

EXCLUSIVE! PATRICK GRANT SAVILE ROW

Top tips for sewing the perfect shirt from *Sewing Bee* expert

THE *Sali* RUFFLE

Summer 2024's must-sew dress!

15 EASY-SEW PROJECTS

- ✓ CAMISOLE TOP
- ✓ GLASSES CASE
- ✓ BEACH DRESS
- ✓ PICNIC MAT

REFASHION! Turn an old shirt into a playful summer top

6 MAKES FOR THE HOLIDAYS

inspired by the High Street

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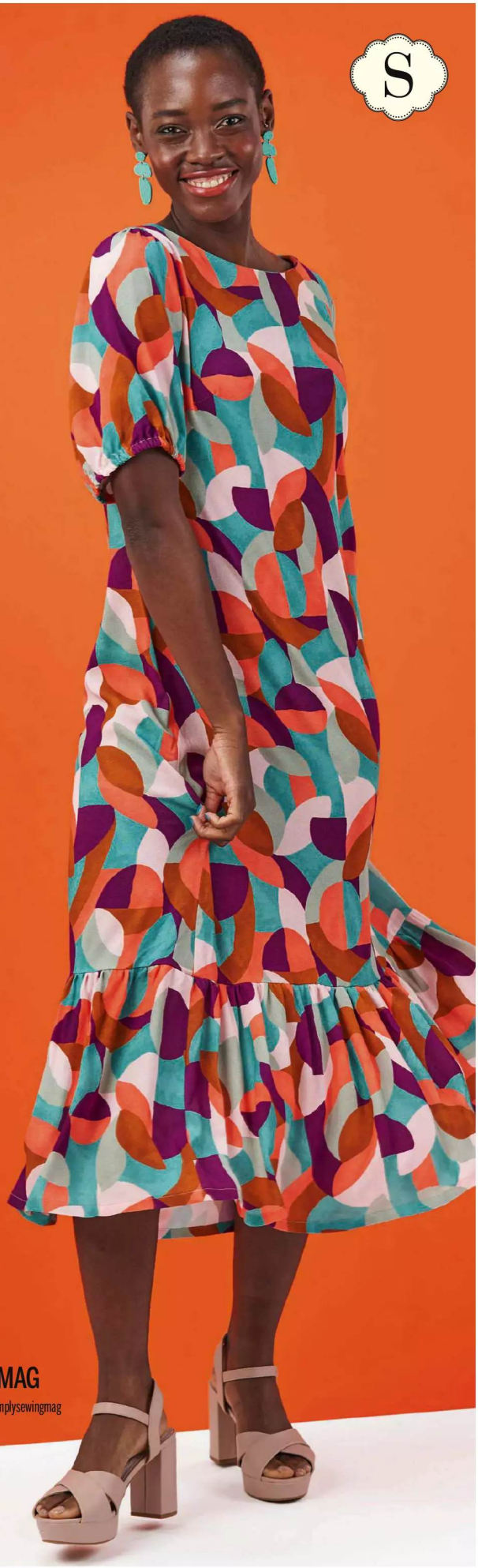
Simply Sewing

FRESH IDEAS WITH FABRIC

With the summer in full swing, there's never been a better time to don your brightest prints and spread positive vibes through your me-made wardrobe! From midi ruffle dresses (*the* High Street trend for Summer 2024) to easy-sew boxy summer tops and beach cover-ups you can throw over anything, we've got you set for the season. If you're short on time over the holidays there's heaps of small projects to pick up between work, day trips, childcare and social engagements. Transform a plain tee into a summer top with a simple macramé technique, personalise a straw beach bag with yarn and refashion a pinstripe shirt into a bow-front crop top. Whatever you sew, don't forget to share your makes with us on social media using #simplysewingmag



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Simply Sewing
FRESH IDEAS WITH FABRIC
ISSUE ONE HUNDRED AND TWENTY FOUR

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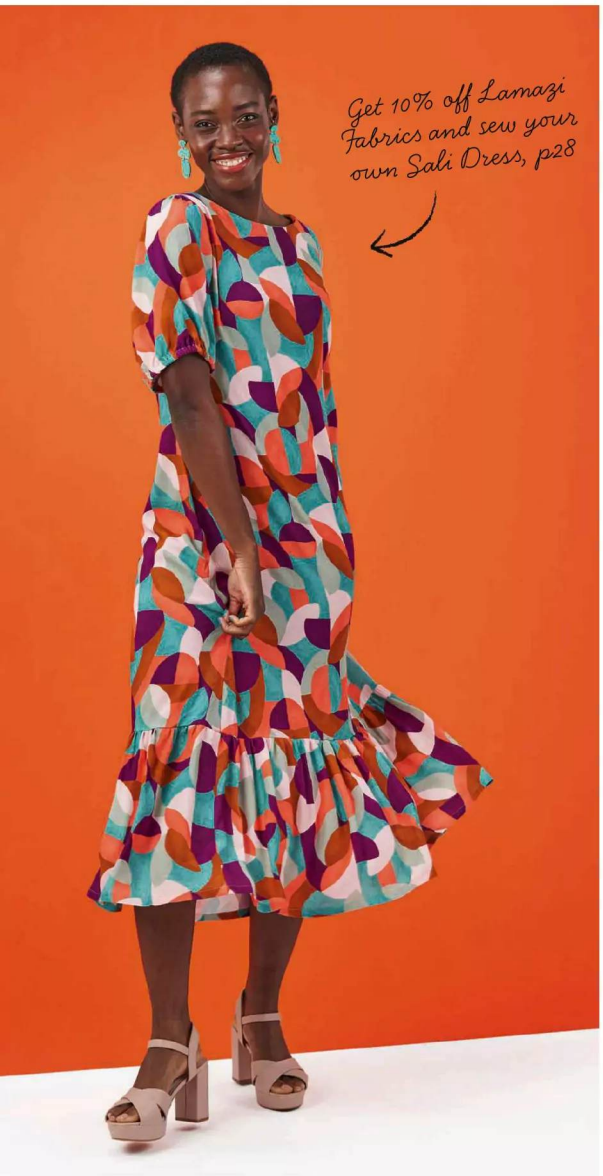

Get 10% off Lamazi Fabrics and sew your own Sali Dress, p28

P43 QUICK MAKES FOR THE SUMMER

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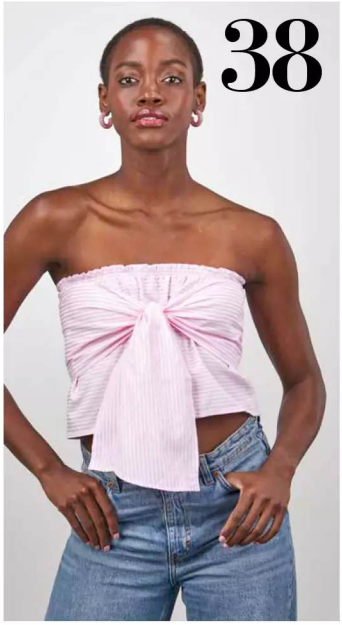
SEWING IS FOR EVERYONE

At *Simply Sewing*, we want inclusivity to be at the heart of what we do. We're committed to creating content that reflects and celebrates the diversity of the sewing community. Sewing is for everyone, regardless of ethnicity, age, size, ability, sexual orientation or gender identity. We have begun work on a plan to drive meaningful change, but we know it's a work in progress. We want to listen to you, our readers. Join the conversation on Instagram @simplysewingmag, or get in touch with us at simplysewing@ourmedia.co.uk.

How cute is our Pearl? Sew her and her shell on p69



SCHOOL'S OUT!

It's the summer holidays, the sun is finally out, and I'm fully embracing *all* the colours and patterns on offer! The Sali Dress (p28) is the perfect seasonal sew – echoing the midi ruffle dress silhouettes we've seen all over the High Street. We've got all the holiday essentials covered with tutorials for a bucket hat (p65), beach cover up (p20), and picnic mat (p49). Plus, our expert sewing pals Patrick Grant and Claire-Louise Hardie share tips for sewing the perfect Savile Row shirt (p34) and cloned camisole top (p59) – thanks both! Right, I'm off to pack the camping gear for our annual family trip to the coast. Wish me luck!

Charlie

Charlie Moorby, Editor

£250 WORTH OF PRIZES!

Win a SEAMS hand cream gift Set and Vlieseline® dressmaking products

Find out more on p14

* GIFTS SUBJECT TO CHANGE. SOME PAPER GIFTS ONLY AVAILABLE ON UK NEWSSTAND. AURORA PATTERN NOT AVAILABLE ON EXPORT COPIES.

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GREAT SUBS OFFERS! P12
SAVE TIME, MONEY AND HASSLE WITH AN ANNUAL SUBSCRIPTION

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A huge thank you to this talented lot...

Illustrations by Oriana Fenwick c/o kombinatrotweiss.de, The Savile Row Suit, gestalten 2024

PATRICK GRANT

Patrick is a Scottish clothier, businessman and television personality – famed for being a judge on The Great British Sewing Bee. Find out what Patrick has to say about his latest book Savile Row Suit. Find out more on page 34.

LIANA GILLOTT

Liana was born and brought in the republic of Georgia. After graduating she studied marketing in the UK and worked as a Consumer Insights Director for 15 years, before establishing Lamazi Fabrics with her husband James. Read more on page 22.

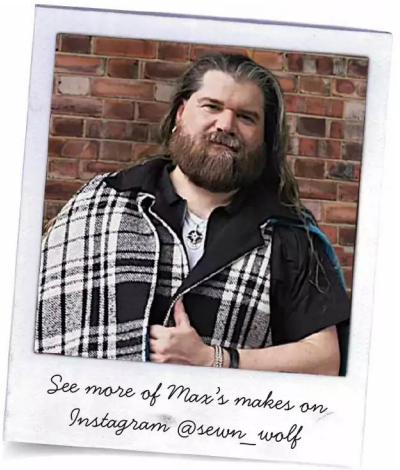

Photo: Katie Hyams

MAX HEDINGTON

Max started sewing 4 years ago when his then partner started running an upholstery business (he wanted to find a use for all the excess fabrics!) – now he enjoys sewing clothes for loved ones and himself. See his favourite make on page 82.

CLAIRE-LOUISE HARDIE

Claire-Louise aka The Thrifty Stitcher is a former Sewing Producer for The Great British Sewing Bee, a costumer who has worked all over the world, expert sewing teacher and author of Clone Your Clothes. Find out more on page 54.

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PINBOARD

IDEAS ♡ INSPIRATION ♡ ACCESSORIES ♡ WEBSITES ♡ EVENTS ♡ STUFF

QUILTED JACKETS

Jump on the trend and sew your own patchwork jacket – the easy way! There are two patchwork variations for one coat pattern in 16 sizes. The 'bog coat' construction keeps it simple, starting with a quilted panel with a few snips and folds to whip it into shape. Start simple and mix basic squares to create the cheeriest colour-block quilt coat or combine checker board squares with super-sized HSTs to make a bold, starry jacket. Get the pattern in issue 140 of Love Patchwork and Quilting. ourmediashop.com

GET YOUR GLOW ON

▼How cool are these? Glow in the Dark Embroidery Machine Thread is a special new thread which will glow in the dark after exposing to the natural or artificial light. Exposing the thread to light about 20 mins will keep it glow in dark about three hours. And the glow in the dark embroidery thread can be "recharged" over and over again. It is a great way to add fun to all kinds of your embroidery projects. Buy from blingblingyarn.com

TOP IT OFF WITH TAIMI!

A must-have pattern - the New Taimi Top which also comes with a dress option. Taimi is a simple sewing pattern and both variations feature a voluminous, gathered hem, and a round neckline and armholes that are finished with binding. Get it at namedclothing.com

ADD SOME ROMANCE

Designed while Masin was watching Bridgerton, The Daphne Maxi Dress has a high empire waistline, is fitted over the bust, features short puff sleeves, and a long flowy skirt. This pattern is perfect for pattern hacking, as you can easily swap the puff sleeves for straps or lengthen to a ¾ sleeve. Or shorten the skirt to a midi or mini or even to a peplum top! sewingpatternsbymasin.com

EXPLOSION OF COLOUR

These beautiful colourful designs are the part of The Nerida Hansen collection which was launched in collaboration with Verhees Textiles. Colourful designs with lively patterns are a characteristic element of Nerida Hansen's style. As well as reflecting her passion for colour, the designs highlight the importance of quality and comfort. The collection includes large checked, floral and abstract patterns in different colour schemes, which can be perfectly combined with small and delicate patterns. These fabrics combine to offer an innovative collection and create a veritable explosion of vibrant colours! Shop at myfabrics.co.uk/nerida-hansen

AFTERNOON TEA?

Recycle your favourite tea towels and turn them into a fun dress. The original Joy Tea Towel Dress design took three prototypes to perfect the silhouette and ensure a fit that was flattering, versatile and practical. Get your pattern from afrayedupcycling.co.uk. This pattern is for a standard sized tea towel (75 x 50 cm).

SPEND THE DAY WITH NATURE

▲Who doesn't love warmer days and colourful summer blooms – the perfect opportunity for a picnic in the park! Vlieseline's® new biodegradable woven interlining has everything needed for days out in the countryside. The collection includes reusable grocery bags, cloth napkins, cutlery bags and cosy blankets and cushions all packed into a practical backpack for easy storage. Find our more about their new woven interlinings B700 and B710 at vlieseline.com

LOOK WHAT VICKI MADE NEXT

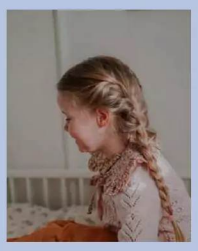
Former Sewing Bee Vicki has released her second collection of fabrics - The Keep Growing Collection. They are a lightweight dressmaking 100% Cotton fabric base. Pictured left is The Houseplants print – it is one of five fabrics in the collection which is designed to celebrate the beauty of nature and growth. The Houseplants feature illustrations of a variety of plants in trendy plant pots and with a stylish grid backdrop. The designs are all fully drawn by Vicki and there is also a new collection of labels designs to go with them! This fabric is light weight and versatile which means it is perfect for a whole range of garments and accessories. Get yours at whatvickimade.com

THE PATTERN EDIT

Collars

Get en pointe with an over-sized collar says Production Editor Sarah Trevelyan

AUDREY COLLAR FOR CHILDREN



If you are making for a child then this softer, curved collar is the collar for you! It is designed to upgrade their dresses and knit wear. The collar has three different looks and comes with tutorial. Get the pattern at MeAndKiddoPatterns.etsy.com

DAGGER COLLAR

Don't fancy making a shirt or blouse but want a detachable Wednesday collar? Then this pattern is for you. This dramatic over-sized collar with a dagger shape can be sewn into the neckline of an existing garment, or worn as a detachable accessory. Pdf pattern available from ArlettePatterns.etsy.com

MATERA COLLAR

Another removable collar to make is the over-sized Matera Collar accessory that gives a classy update to your outfits, whether it is dresses, T-shirts, cardis or pullovers. The collar ties at the front in a bow and transforms any top! The pattern is available to buy from PatronsPaulinessence.etsy.com

POINTED COLLAR SHIRT

Look sharp with this smart pointed collar shirt! The Poet Shirt Sewing Pattern: Pointed Collar with Puff Sleeves comes in sizes XXS - XXXL, and is a downloadable pdf that comes in print-at-home size A4 as well as A0. We love the overstated collar and sleeves and there's a handy detailed illustrated tutorial to follow. Get the pattern at PatternCouture.etsy.com

Dopamine Dressmaking by Brogan Allard (Quadrille, £26). Photography © Olivia Bossert 2024

GET A DOSE OF DOPAMINE

Former Bee finalist Brogan Allard's down-to-earth approach takes the fear out of dressmaking in her new book Dopamine Dressmaking: 15 Sewing Patterns for Every Season. She gently guides you through the projects, which include a simple t-shirt dress, a shirred summer dress, a showstopper party dress and an elegant tea dress, plus variations on how to turn many of these into tops. See more details in Inspiring Books opposite.

VELVET TOUCH

▼If you're suffering from dry, pin-pricked sewist's hands™, get some SEAMS handcream in your basket! It'll heal, moisturise and protect your hands without leaving marks on your fabrics. Made in the UK, it absorbs instantly and its 10 natural ingredients help to mend, moisturise, soften, soothe, nourish, hydrate, protect and anti-age your crafty mitts (whew!). Shop at seamsbeauty.co.uk

STYLE WRAPPED UP

Looking for an adjustable dress - then look no further! The Calvin wrap dress and top set is a wrap dress and top with exposed bias binding that extends into long ties to form a bow closure. It has rings and sliders which create adjustable shoulder straps for an easy fit. View A is a short top that hits approximately two inches below the natural waist. View B is a straight dress that hits at mid calf. Get the pattern at truebias.com

3 OF THE BEST

BOW TREND

The hyper-feminine bows are back in a big way and now you can create your own with these:

1. Sew your own hair bow with our handy free tutorial at gathered.how/sewing-and-quilting/sewing/sewing-patterns/womens-sewing-patterns/how-to-make-a-hair-bow

2. If you want to create a smaller bow then this simple scrunchie is just perfect! gathered.how/sewing-and-quilting/sewing/how-to-make-a-scrunchie

3. Why not accessorise with a stunning bow clutch bag with this free pattern: gathered.how/sewing-and-quilting/sewing/how-to-sew-a-bow-clutch-bag

TRIP TO THE HIGHLANDS

Journey northwards with Liberty from their London Studio to explore the breath-taking beauty and splendor of the Scottish Highlands. Immerse yourself in the beautiful, awe-inspiring mountains and scenic coastlines, diverse plant life, vast lochs, and cascading rivers. The collection is traditionally screen-printed on to Lasenby cotton, specifically developed for quilting and craft projects. Shop at libertylondon.com

NEW LAUNCH!

A brand new digital mood-boosting magazine from the makers of Simply Sewing is out now! This month in Gathered we show you how to avoid burnout with calligraphy, help you to make money from your hobbies and reveal the secret tricks to making your wardrobe look more expensive. Plus, we explore the comeback of a nostalgic hobby that will help you treasure your holiday memories! Find it on Apple News+, Readly, Zinio and Pocketmags. See more at gathered.how/gathered-magazine

EVENTS

CRAFT SHOWS & EXHIBITIONS

Get organised and put these not-to-be-missed days out for craft fans in the diary.

FESTIVAL OF QUILTS
AUGUST 1-4, 2024
NEC, Birmingham

The Festival of Quilts was launched in 2003 in partnership with The Quilters' Guild. Twenty years on and it's the biggest quilting show in Europe, featuring workshops, talks, one of the world's largest quilt comps, and a huge range of materials and brands! thenec.co.uk

CREATIVE CRAFT SHOW
AUGUST 30 - SEPTEMBER 1, 2024
Farnborough International

The Creative Craft Show is back at Farnborough International! Offering all the very latest supplies from our 100+ exhibitors, workshops, demonstrations and shows! Book your tickets here: creativecraftshow.co.uk

INSPIRING BOOKS

DOPAMINE DRESSMAKING
Brogan Allard
(£26, Quadrille)
The Great British Sewing Bee finalist Brogan Allard encourages fashion lovers, budding dressmakers and seasoned seamstresses alike to embrace their feminine style and create beautiful, one-of-a-kind pieces to dress for joy. The book features a collection of 15 dress and top patterns in classic designs with a playful twist, in UK sizes 6–22.

CUSTOMISING CLOTHES WITH EMBROIDERY
Connie Abbott
(£16.99, White Owl)
Start embroidering your own clothes with inspiration from Connie's book full of detailed embroidery projects that will have you captivated by the technique of free-motion embroidery. Starting with simple ideas that can be done in an afternoon to get you warmed up, and moving onto more complex projects.

BARBIE
Massimiliano Capella
(£35, Abrams)
A beautifully designed coffee table book - containing hundreds of images celebrating the one and only Barbie™ This official Mattel book charmingly explores the social and aesthetic trends that Barbie has embodied from the 1950s to present day in areas including fashion, society, art, and costume.

PALACE COSTUME
Mimi Haddon
(£21.99, Chronicle Books)
Palace Costume is a behind-the-scenes glimpse into Palace Costume & Prop Co., an exclusive Los Angeles film-industry haven of dresses, gowns, garments, accessories, props, and jewellery featured in countless movies for more than fifty years. Envisioned and curated by owner Melody Barnett, Palace Costume is a 30,000-square-foot treasure trove of over half a million pieces and a beloved and legendary collection.

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WIN A SELECTION OF LUXURIOUS SEAMS COUTURIERS HANDCARE!

One lucky Simply Sewing reader will win this luxurious non-greasy SEAMS hand care bundle – designed especially for seamstresses!

Your hands work hard and so deserve a treat! We have teamed up with SEAMS to offer one lucky reader a selection of non-greasy, protective, nourishing hand care products. Originally created for seamstresses to care for their dry, pinpricked hands without leaving any marks on fabrics. Now for anyone who needs soft, supple hands.

Founder Karen J. Gerrard explains: "Whilst working behind-the-scenes in fashion my hands got destroyed! Cut, burnt, sore and so very dry, I couldn't find a hand cream that helped to heal, moisturise and protect that wasn't greasy, so I created SEAMS – Luxury Hand Care for daily use."

The winner will receive a bundle of 3 x Hand Cream (754ml); 2 x Nail Oil and 2 x Hand Cream (30ml) – now the backstage hand care at Netflix, ITV and GMB! Use daily for faster growing strong nails and soft skin. See more at seamsbeauty.co.uk

WIN VLIESELINE® DRESSMAKING PRODUCTS

Two winners will receive this fabulous Vlieseline® dressmaking collection, ideal to create a perfectly smooth professional finish.

Vlieseline® are excited to introduce two new fully biodegradable fusible woven interlinings; B700 and B710. Manufactured using unique technology, Vlieseline® is the first textile manufacturer to produce a fully biodegradable adhesive system for their products. And now two Simple Sewing readers could win some! Made from natural raw materials, B700 and B710 are coated in a unique adhesive making them 100% biodegradable and ecologically safe. Each winner will receive 1 metre of each plus Vlieseline® Embroidery Set, Seam tape Flexible Box, Bondaweb T25 Tape, plus Iron on Bias Tape T12 – totalling £124! For more dressmaking supplies visit vlieseline.com

See gathered.how/sew_comps to enter today!

Promoter: Our Media Limited, a company registered in England and Wales with company number 05715415. Residents of the UK and Channel Islands aged 18+ can enter. The closing date for entries is 23:59 on 28th August 2024. For full T&Cs, see the relevant competition page at www.gathered.how/sew_comps.

PINUP

Complete your summer Capsule Wardrobe with The Sicily Bag

Nothing quite completes an outfit like a big statement bag – and this one is perfect for the summer holidays! The last installment in our Capsule Wardrobe pattern collection (see more at gathered.how) this is as stylish as it is practical – with a front pocket and lots of storage space inside. You won't want to leave the house (or hotel!) without it. We lined our Sicily Bag with the same fabric as the outer fabric, but you could easily go for a bold print and make a vibrant design to stand out from the crowds. We're thinking lemon print? #simplysewingcapsule

SHEER indulgence

Master the delicate art of sewing with chiffon using our expert tips and tricks for flawless, floaty creations

Written by Sophie Tarrant

LAYER UP

This pattern not only makes a sheer shirt-dress, but a comfy tank dress to wear underneath for a full outfit in one hit

ME2026 SHIRT-DRESS AND TANK

This fun design from Know Me patterns creates an oversized button-front dress with smart French seams, and a stylish high-low hem. Designed to be made in sheer fabrics including chiffon, it also features an optional contrast banded edging, and a comfy knit tank dress that can be worn underneath. sewdirect.com

MADE FOR SHEERS

This casual shirt-dress is specifically designed to be made in sheer fabrics such as chiffon, voile, and organza

OUI, OUI

French seams keep the lines of this dress looking neat from any angle

PATTERN INSPIRATION

Lean in to sheers with our pick of the best chiffon-friendly patterns on the market

❶ FLORENCE DRESS
This drapey design from Sew Over It is perfect for chiffon, with a floaty, boho-inspired 1970s feel. It features a button-up bodice with a pretty mandarin collar, the choice of full maxi or knee-length skirts, three-quarter length set-in sleeves, and an easy-fit elasticated waist. sewoverit.com

❷ HELMI BLOUSE
With two different collar styles and optional ruffles, this pretty blouse from Forget Me Not Patterns makes it easy to choose your own vibe. This semi-tailored shirt can be made in a range of woven fabrics, from fine chiffon to double gauze and linen. The bishop sleeves gather into a bound cuff, with full- and three-quarter options. forgetmenotpatterns.com

❸ VIRIAM DRESS
This pretty pattern from VickiSews makes a bias-cut midi dress with vertical princess seams on the front and back, each featuring an eye-catching flounce ruffle. The skirt includes a mid-thigh slit, and the bodice features a tie-finished crew neck with a deep keyhole to the front. vikisews.com

❹ 266 GREEK ISLAND DRESS
We adore this design from Folkwear, which was inspired by iconic dancer Isadora Duncan. It can be constructed as a cropped jacket, a long-sleeved dress, or a loose-fitting tunic, with a back zip closure and narrow shoulder straps. An optional centre-back godet adds flare without fullness, and a collar variation extends over the sleeves for an extra touch of drama. folkwear.com

❺ V1762 DRESS
This gorgeous maxi dress from Vogue was designed by none other than fashion guru Zandra Rhodes. Its lined design is perfect for sheers, with bishop sleeves and neat buttoned cuffs. A contrast fabric tie brings the shape in at the waistline and finishes off the look. sewdirect.com

❻ S9974 CORSET AND DRESS
And now for something completely different! This beautiful pattern by Madalynne Intimates creates two different steel-boned, lined corsets. An optional chiffon skirt transforms the design into a gorgeous gown – giving us serious Bridgerton vibes! sewdirect.com

SHOPPING LIST

Add these items to your basket and achieve sheer excellence

1 We love a bit of sparkle and this shimmer chiffon is available in a huge range of colours, both online and in-store. joshitex.co.uk

2 Extra fine, glass-headed pins are essential tools when working with delicate wovens like chiffon. minionsofcraft.co.uk

3 This sheer pink chiffon features a gorgeous printed floral border along one edge and is priced at an incredible £1 per metre – snap up some for your stash before it disappears! poundfabrics.co.uk

4 Stick with ultra-fine threads, such as this offering from Gutermann, to keep your stitches neat. minerva.com

5 The sherbet tones of this ombré chiffon make us think of pick 'n' mix sweets and tasty ice cream sundaes. fabricsupplier.etsy.com

TIPS & TRICKS

Get to grips with delicate chiffon using our top ten tips and tricks

1

KNOW YOUR FABRIC

First of all – what exactly is chiffon, anyway? This lightweight, sheer fabric is known for its soft drape and delicate texture, making it perfect for layered garments, evening wear, and scarves. Its soft, fluid nature distinguishes it from stiffer sheers like voile and tulle, and it can be made from a variety of fibres including rayon, silk, nylon, and polyester. Chiffon can be tricker to work with than most other fabrics, but it's well worth mastering working with slippery fabrics like this to achieve really professional results. Not to mention how versatile it is!

GO ROTARY

Cutting chiffon can be challenging due to its slippery nature. Use a rotary cutter with a fresh blade to avoid uneven lines, and always trim your pieces in single layers rather than doubling up. If you must use scissors, make sure they're sharp and cut slowly and precisely in long, deliberate movements.

2

3

BASTE, DON'T PIN

Pins are best avoided when working with chiffon. They may leave unsightly holes in your fabric, or worse still, could snag and rip the fibres. We'd normally advise you to use clips instead, but these are often too bulky to pair with lightweight fabrics. Baste or tack your chiffon pieces together by hand or machine, making sure to work within the seam allowance for the neatest results.

6

MACHINE MATTERS

Even with the best of intentions, it can be hard to keep chiffon even as it moves through your machine. A walking foot can be incredibly helpful – it guides the fabric evenly underneath the needle, reducing the risk of puckering and shifting. Sandwiching your fabric between layers of tissue paper can also help, though it makes it harder to see exactly where you're stitching and needs to be ripped away at the end the project.

7

WHICH STITCH?

When picking your machine settings for chiffon, reduce the tension slightly and pick a small, straight stitch or a very narrow zigzag stitch. Some machines also allow you to swap the needle plate out – if you can, change to a straight stitch plate. They have smaller holes than regular plates, which can prevent the delicate fabric from being pulled down into the machine.

IF YOU DO PIN, STAY FINE

We get it, we get it – tacking is dull and sometimes you just don't have the time to do it. If you really must use pins in your chiffon projects, make sure to use the finest available – the smaller the pin, the smaller the hole left behind. Make sure to immediately discard any that bend or snap, as these might snag your material and leave behind unsightly marks.

KEEP YOUR NEEDLE FRESH

Just as it's best to use fine pins, make sure to use delicate machine needles, too. Opt for sharp, fine needles, such as a size 60/8 or 70/10, to avoid damaging the delicate fabric as your sewing. Microtex needles are a great choice – they're made with a very slim, sharp, acute point that pierces fine woven fabrics smoothly without snagging or pulling. Always try to use a fresh needle at the start of your project for the best possible results.

C'EST BON

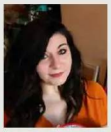
Achieving neat, long-lasting seams can be tricky when working with sheers. Not only does chiffon fray easily, but the raw edges of the seam might be visible through the fabric. French seams are an ideal choice – they encase the raw edges within a neat folded edge and strengthen the seams without adding unsightly bulk. It helps to maintain the fabric's delicate, lightweight quality and protects it from unravelling, too.

ROLL UP

Just as you may need to work specific seam techniques, you might need to choose your hems wisely, too. Rolled hems are an excellent choice for chiffon as they provide a narrow, clean finish that complements the delicate nature of the garment without adding bulk. You can work a rolled hem with a regular machine using a specific rolled hem foot, or alternatively, many modern overlockers now provide the option of a rolled hem, too.

STAY COOL

Depending on the fibre your chiffon is made from, you may want to avoid pressing or steaming it, particularly at high temperatures. Using heat can be dangerous to synthetic materials such as polyester, which can melt or become distorted when it gets too hot. High temperatures can also cause silk chiffon to scorch or lose its sheen. Instead, if you must press your fabric, stick to low heat settings and always use a pressing cloth to protect your project.



Sophie (she/her) is a craft writer and embroidery artist who lives with her husband and four cats. She loves dressmaking and collecting way too much fabric.

FEEL GOOD

Get the feel-good factor on holiday when you throw on your cover up or top – that you made!

Sewing this easy-to-make and easy-to-wear beach cover up is can be made as a boxy top or an elasticated-waist dress. Either option will fill you with joy when you throw it on in the sunshine! Go for cool breezy fabrics like ours for staple wardrobe favourites. Turn to page 30 to get 10% off at lamazifabrics.com and share your makes with us @SimplySewingMag.

YOU WILL NEED

- Version A All sizes: 3.5mx145cm fabric
- Version B All sizes: 2.5mx145cm fabric
- 3m optional fringing trim (Version B)
- 1.5cm wide elastic - 5cm longer that waist measurement (Version A)
- Matching thread
- Basic sewing kit

NOTES

- Seam allowances are 1.5cm, unless otherwise stated.
- Hems are 3cm.
- Sleeve hems are 1.5cm.

FABRIC SUGGESTIONS

- Lightweight drapey woven fabrics such as chiffon, georgette, voile, cheesecloth, double gauze or viscose.

FABRIC USED

- Version A (dress): Ex-Designer Deadstock Annonite Fossils on Blue Viscose Jersey Fabric, lamazifabrics.com
- Version B (top): Deadstock Rose Dobby Cotton Double Gauze, lamazifabrics.com

Sew a loose fitting top or an elasticated waist dress for the perfect beach cover up

CHANGE THE LOOK
Sew in plain fabric to create a wardrobe staple, or go patterned for more impact.

HEM OPTIONS
Keep the lower hem plain or if you are feeling a little adventurous add fringing.

MY SEWING WORLD

By Liana Gillott

How my passion for dressmaking inspired me to create textile brand Lamazi Fabrics and bring like-minded people together

Check out Lamazi Fabrics @lamazifabrics

Creativity and crafts has been a big part of my family since childhood, I have been painting, knitting, crocheting, embroidering and sewing along with my mother and grandmother since childhood – it feels homely to be part of the sewing community. I picked up dressmaking as a hobby in 2016 after buying a sewing machine through wedding gift vouchers. I was a complete novice. Social media and online classes were my main source of inspiration and knowledge. I've loved it since and haven't stopped making clothes – mainly using independent sewing patterns as I find them inspiring and easy to learn from, with their detailed instructions and illustrations.

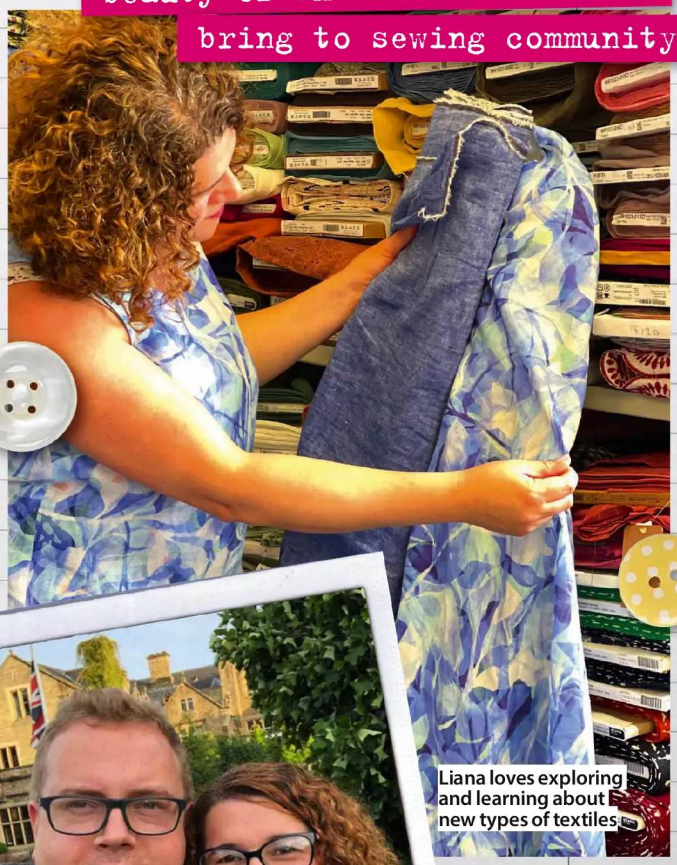
LIFE CHANGING!

The biggest joy of this new experience was fabric shopping! With a demanding and stressful career in consumer science in marketing, I found researching textile archives, browsing textile arts and fabric shopping very therapeutic. My husband and I fell into the habit of looking for fabric shops everywhere we travelled, it was a joy to explore and learn about new types of textiles. However I found this hobby a little lonely when sewing by myself, which encouraged me to look for like-minded people in our town in Horsham and start a sewing group. It was life-changing, we brought together sewing enthusiasts and created a lovely community.

CREATING A BRAND

At the beginning of 2018 my husband James and I launched Lamazi Fabrics. We always wanted to have our own small business, offering something unique and different to the friendly community. We could not have picked a better community and better jobs for ourselves as everyone is so friendly, engaged and happy. Interaction with our customers and their positive attitude made the biggest difference in our lives. But what made the launch of Lamazi Fabrics

"The name Lamazi conveys the beauty of the fabrics that we bring to sewing community"



Liana loves exploring and learning about new types of textiles

Liana's husband James co-founded the Lamazi brand

Lamazi means beautiful in Georgia, Liana's native language

"Seeing what our customers create from our products and hearing how happy and empowered they feel encourages us"

Liana's love of textiles started in childhood and grew when she started dressmaking in 2016

happen was something more personal and challenging which turned into an exciting opportunity for both of us. James was made redundant twice in a year as the businesses he was working for in Law closed down. This coupled with my brief time off work due to illness, caused a lot of stress. Sewing and fabric shopping was the biggest therapy and relief.

BEAUTIFUL AND INSPIRATIONAL

We felt that we reached the tipping point and were ready to fulfil our dream – launch Lamazi Fabrics. A brand that is not just a 'fabric shop' but a brand that inspires happiness, confidence and creativity. Our customers feel empowered to start their sewing journey, improve their crafting confidence and create their own-made unique garments using beautiful and high-quality textiles. Lamazi Fabrics is their trusted 'go to place' to express their sewing passion. Our name Lamazi means beautiful in Georgian, my native language. Georgia is a country in Europe that was at the heart of the Silk Road which has been a trading route for exquisite quality fabrics for hundreds of years. We could not have picked better jobs for ourselves and for people working with us. Every Monday we arrive to our studio and admit how much we love our jobs. Working with our creative team Sharlene and Rosie, who work with us, beautiful textiles and the colour around us. It gives us the means to inspire the joyful creative process which is so infectious.

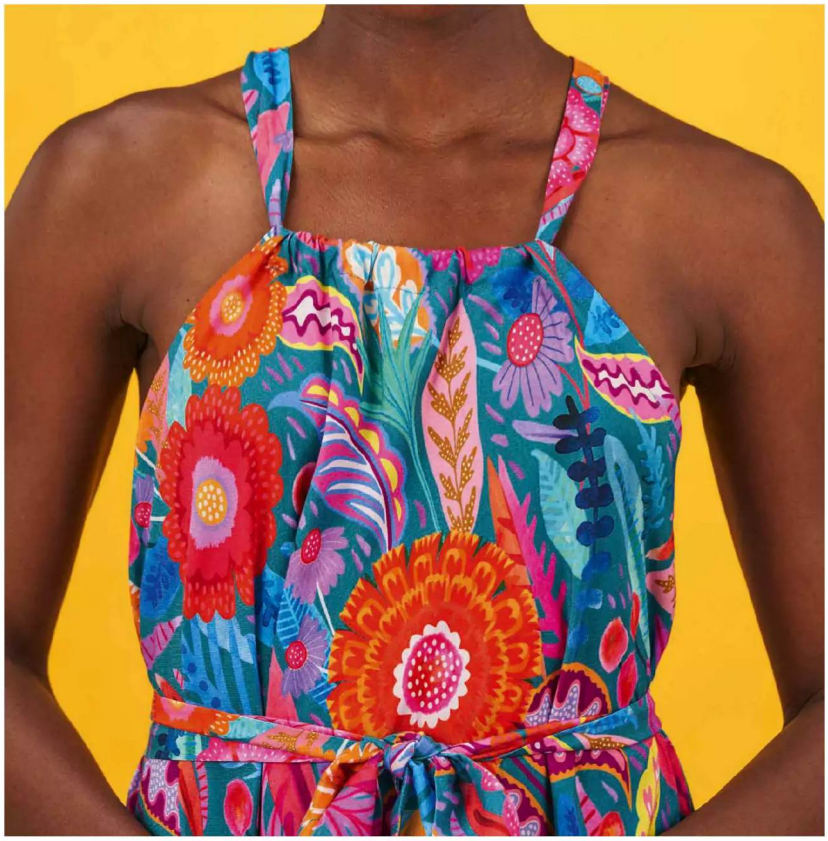
Keeping me inspired...

Nature with its beautiful colours, working with creative people, our team who transform ideas into something beautiful and wonderful customers! Seeing what they create from our products and hearing how happy, empowered and fulfilled they feel encourages us to invest in making more beautiful sewing supplies.

The creative team at Lamazi love working with beautiful textiles

Lamazi sell luxurious high-quality fabrics

DRAFT YOUR OWN!



HALTERNECK DRESS

Swish into summer with **Ruth Brown's** patternless halterneck maxi dress with a tie neck and optional belt

YOU WILL NEED

- Main fabric: 4m of 140-150cm wide fabric
- Matching thread
- Basic sewing kit

FABRICS RECOMMENDED

- Lightweight woven fabrics with a good drape, such as viscose, silk, satin, crepe

FABRIC USED

- Neon Bloom Rayon in Jade by Dashwood Studio. Supplied by Anbo Textiles, anbo.co.uk

NOTES

- Seam allowance: 1.5cm for dress and 1cm for neck and waist ties
- Hem: 2.5cm
- This dress is cut on the bias so check prints work on diagonal

CREATING THE PATTERN

Step one For Dress Front, cut the top edge of your fabric so that it is completely straight. Measure the width (eg. 145cm).

Step two Taking one corner, turn the fabric so that it is on the bias. The triangular point at the top will be the centre front. Fold in half down the centre, aligning what was the top edge with the selvedge. These will become the side seams. 01

Step three Pivoting a tape measure from the top centre front, measure down and mark the length noted in step one. Pivot and mark every few centimetres from centre fold across to selvedge. Join marks and cut out. 02

Step four Repeat steps 1-3 for Dress back.

Step five For Necktie, cut one strip 120cm long by 7cm wide.

Step six For Belt, take waist measurement and multiply by 3 and then divide by two. Cut two strips along the grain this measurement by 12cm wide.

MAKING THE DRESS

Step one Finish Dress Front and Back sides using an overlocker or other preferred method. 03

Step two Take neck measurement (eg. 32cm). With triangular point centre top, place ruler across Dress Front and mark a line where the distance between the two sides is the same as neck measurement. Repeat for Dress Back. 04

Step three Fold triangular point down wrong sides (WS) together along line marked in step 2 and pin in place. Repeat for Dress Back.

Step four Hold Dress Front against body so the fold line is level with clavicle. Mark or pin side where armhole opening will begin. 05

Step five Pin Dress Front and Back sides right sides (RS) together and stitch from hem to armhole mark. Backstitch. Press seam open. 06

Step six Top stitch arm hole opening from the top triangular point down to armhole mark, pivoting across and back up the other side. Fold top point neatly before stitching. 07

Step seven Re-fold pre-folded triangles at top of Dress Front and Back. Stitch across, 2cm from fold, to create neckband channel. 08

CREATING THE NECKTIE AND BELT

Step one Fold the Necktie in half lengthwise RS together. Stitch 1cm from the edge, stitching across short edges to create diagonal points at each end. Leave a 3cm turning gap in the centre. Trim corners and turn RS out. Press, then slipstitch opening closed. 09

Step two Pin and stitch short ends of the Belt pieces RS together and press open. Fold Belt in half lengthwise and stitch and finish in same way as Necktie.

FINISHING OFF

Step one Thread the Necktie through the channel on the Dress Front and then through

the channel on the Dress Back, leaving both tie ends at one side. 10

Step two Stitch a label into the bottom part of the folded triangle inside the back panel of the dress so it's easy to find the right side. 11

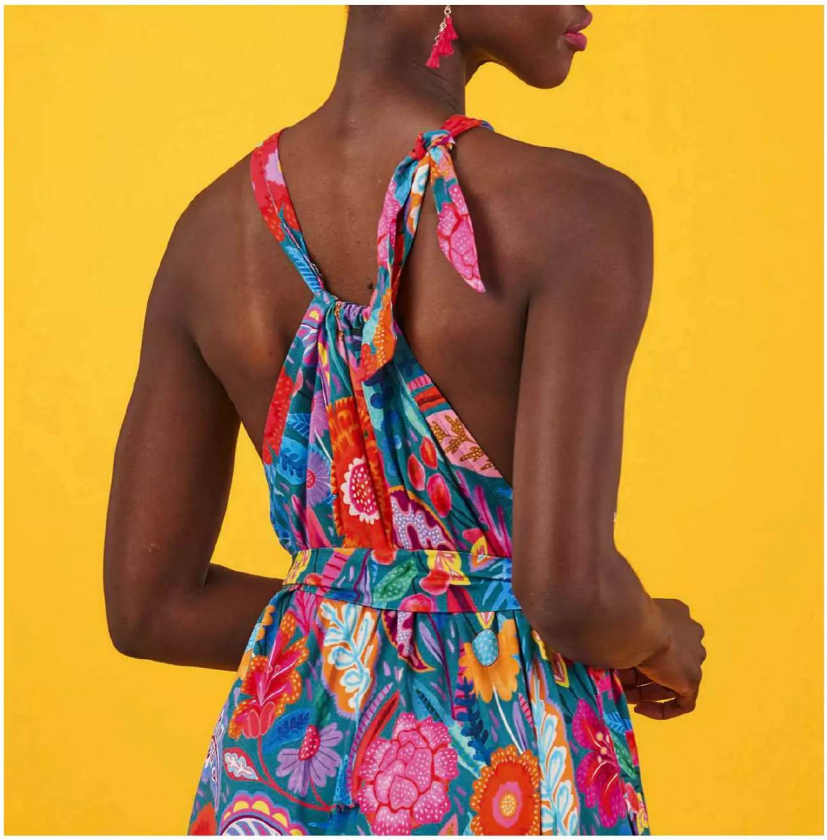
Step three Let the dress hang - ideally overnight - then return to level the hem. Placing a ruler vertically on the ground, with the dress hanging a short distance above either on a hanger or mannequin, find the shortest length (this will probably be at the side seam) and note the measurement from the floor.

Step four Moving methodically around the gathers of the hemline, mark this measurement on the fabric at regular intervals of 2-3cm.

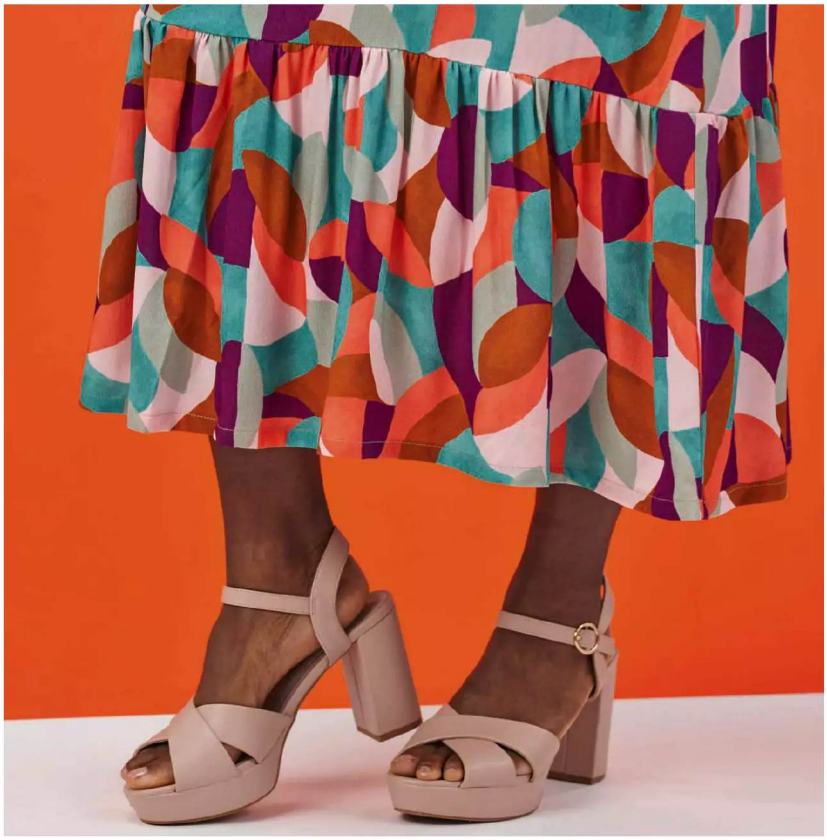
Step five Cut the excess fabric from the bottom of the dress and press the hem up by 2.5cm with WS together. Fold the raw edge inside to meet the fold. Press, pin and topstitch. 12

Step six Position the Necktie so the dress sits comfortably around the neckline and tie a bow. Check the dress can be pulled over the head before securing the bow with a knot.

Ruth Brown (she/her) is a writer and designer based in the Peak District, UK. She creates garment, accessories and homeware patterns. See more at grinlowstudio.com



PSST:
Turn the page for fabric and styling inspiration. Share your Sali Dress with us using #SimplySewingMag



FRILL FACTOR

Sew this must-have dress with carefree ruffled hem, on-trend puff sleeves and the option of two lengths to choose from.

Looking for a satisfying easy make that will give you lots of wear over the summer months? The Sali Dress (UK sizes 6-30) is a loose-fitting smock-style dress with elasticated sleeves, frilled hem and two lengths. She's our fave for 2024! Shop more at simplysewingpatterns.etsy.com

YOU WILL NEED

- Dress A: sizes 6-20 - 2.8mx140cm, sizes 22-30 - 3mx140cm
- Dress B: sizes 6-20 - 2.4mx140cm, sizes 22-30 - 2.9mx140cm
- Lightweight iron-on interfacing: 30x90cm
- Zip: 56cm
- Narrow elastic: 1m
- Matching thread
- Basic sewing kit

FABRIC SUGGESTIONS

- Lightweight drapey fabrics such as Tencel, viscose, fine soft cottons and silk.

FABRIC USED

- Option A (longer): My Dress Made – Candy Pop Viscose Crepe Fabric, lamazifabrics.com
- Option B (shorter): Lise Tailor – Laines Viscose Fabric, lamazifabrics.com

NOTES

- Seam allowance is 1.5cm.
- Please note: this dress can only be made from 140cm wide fabric due to the width of the frill.

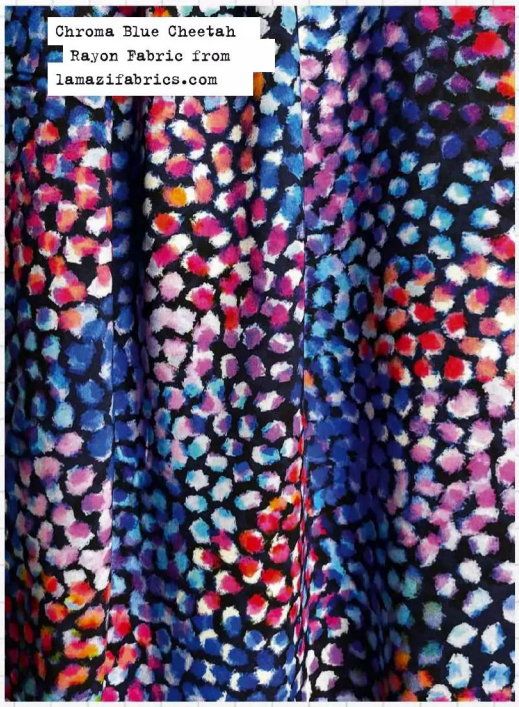
FINISHED LENGTH

- Dress A: Approximately 117cm
- Dress B: Approximately 107cm

READER DISCOUNT

Our samples are made from beautiful Viscose and Viscose Crepe (see above) from Lamazi Fabrics. We've teamed up with them to bring you this exclusive discount! Get 10% off with code 'SimplySewLamazi' at lamazifabrics.com. Offer valid 1 - 31 August 2024.

The Sali Dress is both comfortable and stylish


Chroma Blue Cheetah Rayon Fabric from lamazifabrics.com

Purple Petals, lamazifabrics.com

My Dress Made, Rainbow lamazifabrics.com

My Dress Made - Dune, lamazifabrics.com

FABRIC INSPIRATION

SEW THE RAINBOW

Add a splash of colour to your wardrobe with these bright and cheerful prints from a range available from **Lamazi Fabrics**

Lise Tailor - Evergreen, lamazifabrics.com

Chroma Rose Mountains, lamazifabrics.com

See you at Six, lamazifabrics.com

Lise Tailor - In the Jungle, from lamazifabrics.com

WEAR IT WITH

SUMMER DAYS

Elevate your Sali dress with fun summer accessories

We love bold tassel earrings! Get these for £22, monsoon.co.uk

Double row anklet, £26, oliverbonas.com

Get ahead with this straw hat, £25, fatface.co.uk

Look cool in cola-fade sunglasses, £85, iolla.com

Don a beautifully crafted denim shoulder bag, £80, dunelondon.com

Step out in woven sandals, £24.99, deichmann.com

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www.parkdeanresorts.co.uk

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www.beer52.com/rmd24

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uk.hornby.com

CRUISE COLLECTIVE

Cruise Collective is a place for people who love the adventure of cruising. Join for free and you'll have access to insider knowledge, incredible competition prizes and exclusive deals like the ones highlighted below. Sign up today at www.cruise-collective.com

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Free skincare

Claim your free summer suncare bundle (RRP £31) from planet-friendly brand grüum and savour every sunny moment this summer while protecting and nourishing your skin. The bundle includes facial sunscreen, an aftersun face oil bar and a cooling body wash bar.

Save on parking

APH, voted Best Airport Parking Company for the past twelve years, offer customer parking options at airports throughout the UK and at Southampton and Dover ports. Cruise Collective members get 15% off APH-branded airport car parks and up to 10% off other car parks.

15% off Cruise Maps

Create your own unique piece of art commemorating your holiday with The Cruise Maps, crafted with precision using AIS data from your ship. Create personalised framed or unframed prints, perfect as a keepsake. Enjoy free delivery and an exclusive 15% discount as a Cruise Collective member.

Suits you!

Patrick Grant shares the age-old techniques of bespoke tailoring in his new book. We take up the shirt challenge!

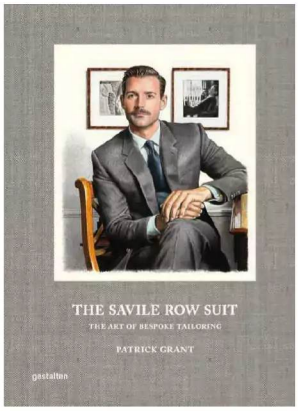
Written by Ruth Brown

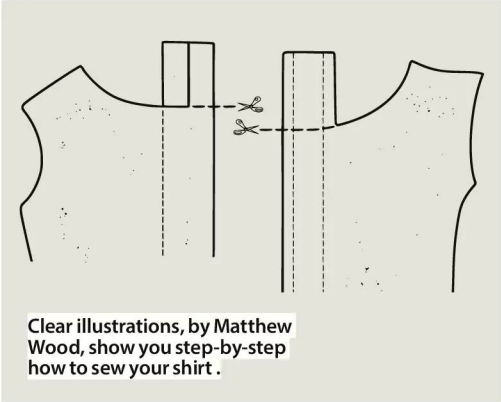
Ever wondered what exactly goes on behind Savile Row's elegant store fronts? Thanks to the Great British Sewing Bee's Patrick Grant we can now find out. The owner of Savile Row house Norton & Sons, Patrick has created this new, beautifully illustrated guide (below) to the art of bespoke tailoring: the people, the fabric, the history and – crucially for people who love to sew – the secrets behind how the garments themselves are made.

"I DREW VERY BAD ILLUSTRATIONS AND THEN THE ILLUSTRATOR REDREW THEM!"

The Savile Row Suit is more than just a lovely-looking coffee table book: fascinating chapters on craft and cloth are interspersed with practical interludes explaining how to make your very own tailored garments.

Instructions on how to create a Savile Row shirt, waistcoat, coat, and pair of trousers are recorded direct from expert tailors. Patrick told Simply Sewing: 'I wanted to follow a very specific end-to-end process. I sat and took photographs and drew very bad illustrations and then that went to the





Clear illustrations, by Matthew Wood, show you step-by-step how to sew your shirt .

The yoke of Ruth's handmade shirt. Ruth followed the instructions and illustrations in the book to create her beautifully-tailored shirt.

The Savile Row Suit, gestalten 2024. Book Cover Illustration Oriana Fenwick, c/o kombinatrotweiss.de, The Savile Row Suit, gestalten 2024

FIVE TOP TIPS

For sewing the Savile Row shirt

1 For the sample size provided you'll need about **2m of two-fold cotton or linen fabric.** The shirt will comfortably fit an average size 12 with 36" bust. For other sizes, grade up or down or use the book's instructions with your own favourite pattern.

2 The instructions are for traditional menswear with the **overfront (buttonhole side) on the left,** so remember to reverse instructions if you prefer the button side (or underfront) on the left.

3 The exact weight for floating canvases in collar and cuffs is recommended, as well as fusible canvas tape for the front hem. **Some are tricky to find or only available in bulk.** I used iron on Vlieseline for front hems.

4 When cutting out, note that the back piece is to be cut on the fold and the sleeve front and back are not marked: if unsure, remember the **gauntlet slit is towards the back** of the sleeve.

5 To sew with confidence when edge stitching, use an adjustable blind hem foot (set to ⅛").

Shirt illustration by Oriana Fenwick. Right **Ruth followed Lizzie Willett's directions to cut out the fabric.**

Illustration by Oriana Fenwick c/o kombinatrotweiss.de, The Savile Row Suit, gestalten 2024

illustrator and then he had a go at redrawing them nicely… it was absolutely painstaking.'

It was worth the hard work. While the book isn't your typical sewing tome, PDF patterns for each garment – in a single sample size – are available to download so you can try your hand at the artisanal techniques.

Patrick recommends the shirt chapter as a great starting point. "I'm not a Savile Row tailor… but I did make a few shirts… It is very very satisfying and it is very doable if you've got a reasonable level [of skill].'

Patrick sat with Lizzie Willett (of Jermyn Street shirtmaker Emma Willis), to record her particular way of making a shirt: 'I think it's very followable, the processes are processes I don't think anybody will be particularly afraid of. Cotton shirting is pretty forgiving, it's generally quite easy to work with. If you use a good quality cotton, it's good stuff - you can put a crease in it with your fingernail, you can roll it easily, you can put good tension on it under the machine. It's really satisfying.'

> "A SHIRT MAKER IS ALLOWED TO USE NO MORE THAN THREE PINS DURING THE PROCESS."

AGE-OLD TECHNIQUES

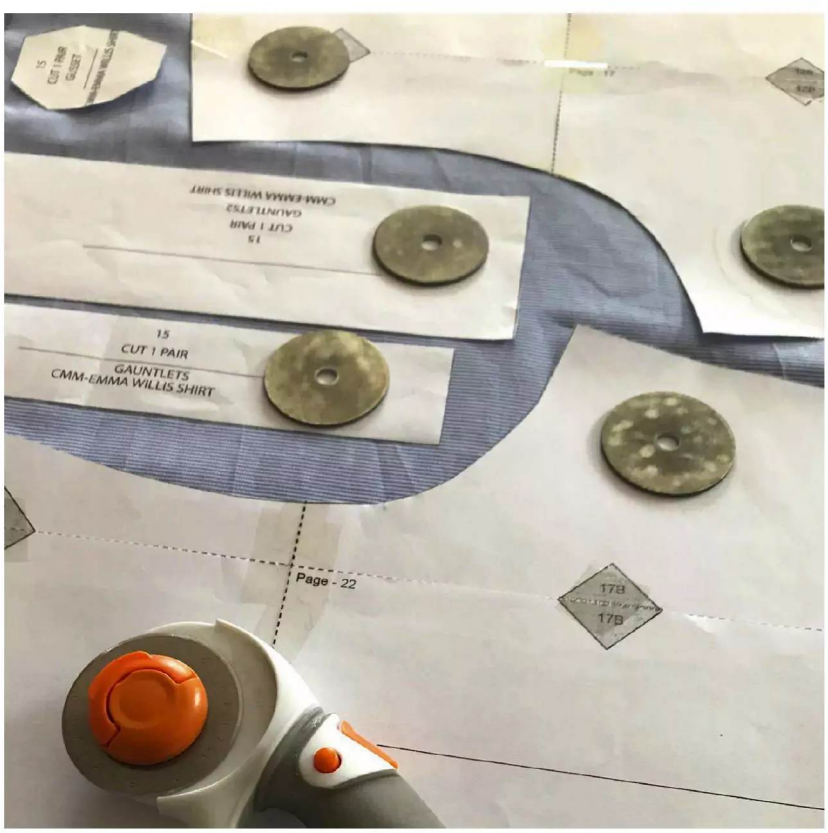
So, if you've ever fancied trying your hand at tailoring, the definitive guide to these age-old techniques is finally within reach. It's a bracingly technical but enjoyable challenge and Patrick counsels not to be too hard on yourself when starting out: 'It's difficult because if you learned to be a shirt maker it's a long process and that's somebody who is going to work sewing shirts for 40 hours a week, week after week after week. So we have to expect that we're not going to be able to do everything perfectly first time… we mustn't beat ourselves up on that front, it's really hard!'

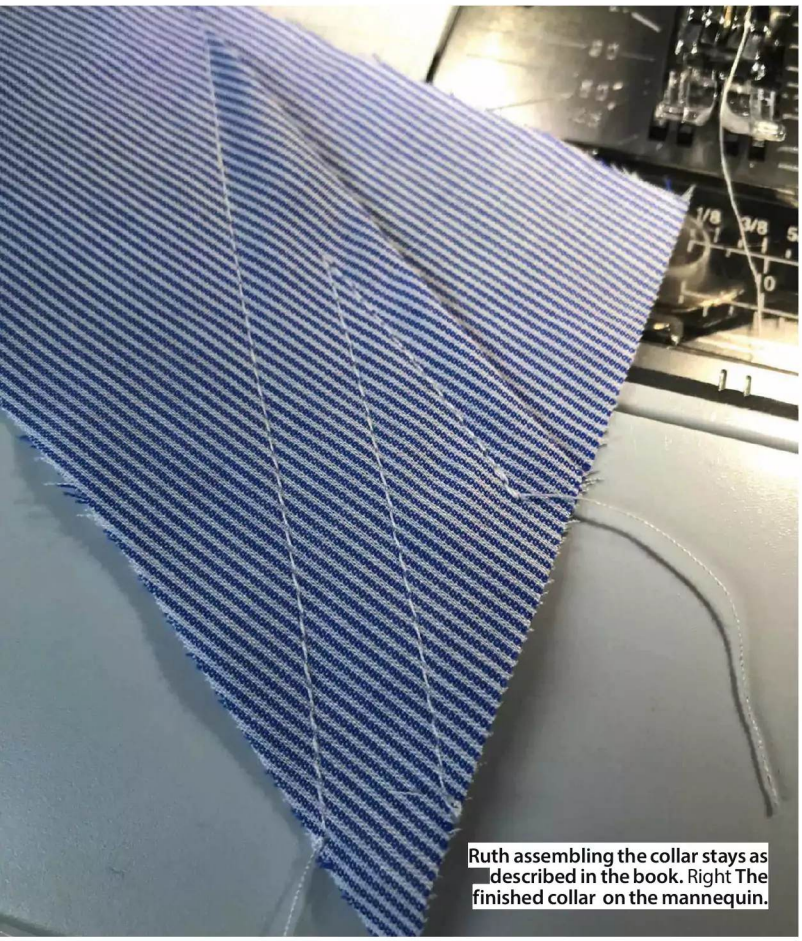
MAKING THE SAVILE ROW SHIRT

We road tested the shirt to bring you our hints and tips for smooth sewing, Savile-style. Having made a number of shirts over the years, this stretched my skills considerably.

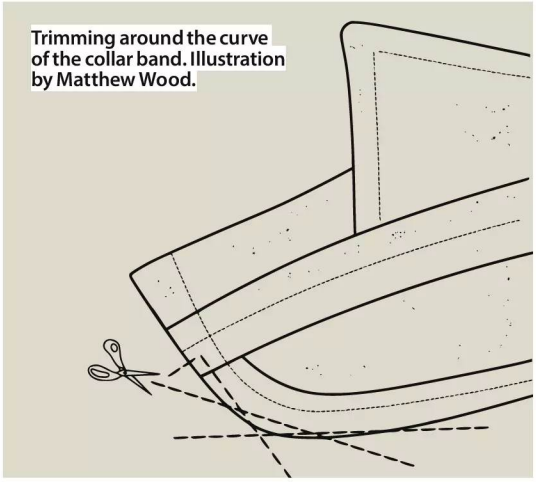
I found the instructions clear and not a million miles from my favourite go-to women's shirt pattern. While some of the techniques appear complicated at first glance, if anything they actually simplify the process: raw edges encased within flat-fell seams means no need to overlock, sleeves inserted on the flat means no easing-in, and postponing ironing to the final press means far less faffing throughout.

To top it off, Patrick says a shirt maker is





Ruth assembling the collar stays as described in the book. Right The finished collar on the mannequin.



Trimming around the curve of the collar band. Illustration by Matthew Wood.

allowed to use no more than three pins during the entire process. Indeed, the pattern is so well drafted there is little need for pinning and the process flows pleasingly from one step to the next as a result.

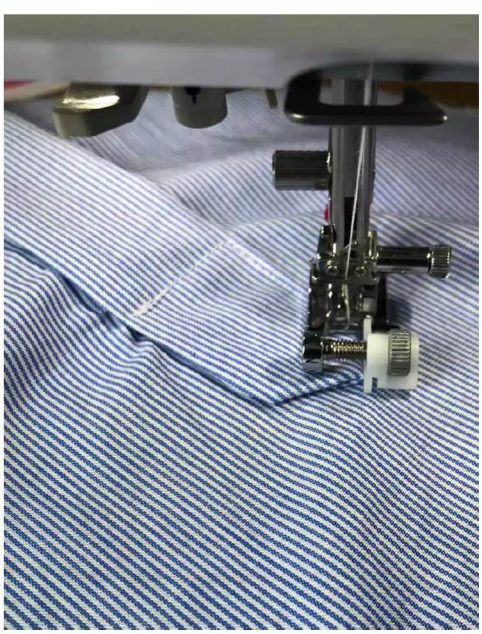
GAME-CHANGER COLLAR

The stand out 'game changer' is the collar construction. Cotton canvas interlining, combined with a scant ⅜" seam allowance,

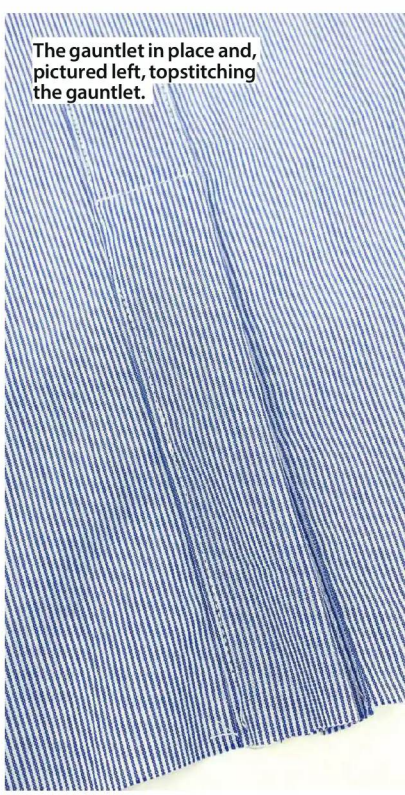
> "THE COLLAR HAS NO EXCESS BULK AND THE BUTTONHOLE WAS A BREEZE"

produces a collar stand that turns beautifully without excess bulk (the button hole was a breeze). The feel of the collar is unrivalled.

I'm seriously impressed and can see why people part with huge amounts of cash for shirts that feel this good. It's fun to think that with practice some of these skills might bring the very nimble-fingered fairly close to the art of bespoke.



Ruth Brown is a writer and designer based in the Peak District, UK. She creates easy-to-sew patterns for garments, accessories and homewares. Find out more at grinlowstudio.com.



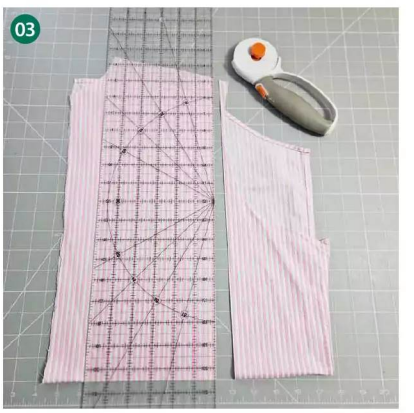
The gauntlet in place and, pictured left, topstitching the gauntlet.

CANDY STRIPES

Refashion a preloved striped shirt into a playful summer top with **Portia Lawrie's** clever shirt hack tutorial

01

02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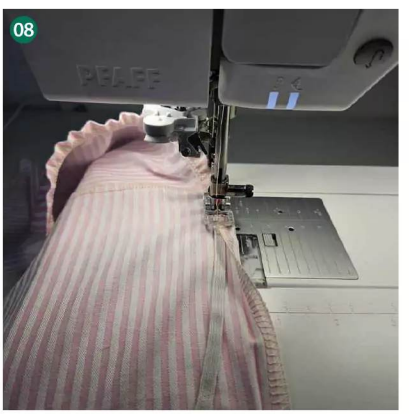
08

09

YOU WILL NEED

- Classic "business" shirt in a mid weight cotton shirting
- Flat elastic (we used 6mm & 3mm wide)
- Basic sewing kit

NOTES

- Instructions given are for the classic business style of shirt used. Bear in mind slim fit, short sleeve and smaller sized shirts will yield less fabric to play with. Depending on the size of the finished top you want to make, and how long you want the body and ties, you may need to combine with fabric from a second source (such as another shirt) to achieve your desired top.

PREPARATION

Step one Start by establishing the length and circumference of the "tube" that will form the foundation of your top. I've marked the top and bottom of the area I want my tube to cover, with fabric strips on my mannequin. (You can do similar on your own body with lengths of elastic or ribbon if you would like to have a visual marker like this). 01

Step two To establish the Length (L): Measure from the upper edge to the lower edge of the marked area over the bust point, then add your desired amount required for a narrow hem at both the top and bottom. (We added 6mm at the top and bottom).

Step three To establish the Width (W): Measure around your chest at the fullest part then multiply this by 1.5.

Step four Deconstruct the shirt down to its component parts. The pieces required for this project will be cut from the shirt fronts and shirt backs only. 02

Step five To create the Ties, square the sides of your shirt fronts in line with the outer edge of the shoulder. (Repeat for both shirt fronts). 03

Step six Square across the top edge of both shirt fronts (which removes the shoulder slope) and trim the centre front edge straight if needed. The aim is to have two identical strips, wide enough to cover the bust, and long enough to wrap around the body. The original curved narrow hem is left intact here. 04

Step seven Turn and stitch a narrow hem along the sides of both ties as pictured. 05

Step eight For the Body, cut rectangles from the back section of your shirt(s) to piece together a tube that is W x L and is pieced so the finished tube will have a centre back seam. Here I've divided up my W into three sections (each with a 1cm seam allowance along each seam to be joined) A larger section cut on the cross grain, and two smaller back panels cut on the grain; so that my tube will have two side seams as well as a centre back. 06

CONSTRUCTING THE TOP

Step one Join all the pieces of your tube together but do not sew the centre back just yet. Press the side seams to the back, finish the seams and topstitch them in place from the right side (RS). Then finish the long raw edges, top and bottom. 07

Step two Cut a length of 6mm elastic that fits around your upper chest comfortably when slightly stretched. Then turn and stitch a 6mm hem along the top edge of your tube, stretching and sandwiching your elastic within the hem as you sew. 08

Step three Optional: Here I've stitched a second, narrower (3mm) piece of elastic underneath the elasticated top hem already sewn. The overall aim is a narrow elasticated top edge. 09

ADDING THE TIES

Step one To sew in the ties, lay the ties RS up, onto the RS of your tube, with the short, raw edges aligned with the raw edge of the centre back and aligned with the elasticated top edge. Overlock or baste both pieces together. 10

Step two Pin and then sew the centre back seam RS together with the ties sandwiched in between, and using a 1cm seam allowance. 11

Step three Press the seam open and flat then topstitch to reinforce. Turn and stitch a narrow hem at the bottom edge and you're done! 12

Portia Lawrie (she/her) is an Essex-based Remaker and author. Her easy-to-follow projects and refashions are a favourite at *Simply Sewing*. Follow her at @portialawrie

MORE IDEAS TO TRY

1 Carefully sew straight lines of shirring (with shirring elastic which is hand-wound on the bobbin) along the top section instead of encasing the elastic.

2 Add straps or shoulder ties to the top if you want some coverage to hide bra straps, rather than going strapless.

3 Be creative about how you piece fabric your to get the pieces you need for the desired look you are after.

4 Reuse existing features (like the original shirt hem) which can save you time as well as maximise the amount of fabric you have to play with.

5 Don't be too concerned about using pieces that are cut cross grain. We break a few rules in refashioning to get the most out of our fabric, and on a style like this, there's no overall detriment to straying from the grainline.

6 Where an individual shirt does not yield enough fabric for the desired measurements of the finished top, combine two shirts in clashing or complimentary patterns and colourways for a playful take. (Here for instance, we might combine a lilac or blue pinstripe shirt with the candy pink for a pastel colour block effect)

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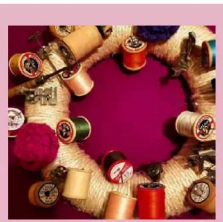

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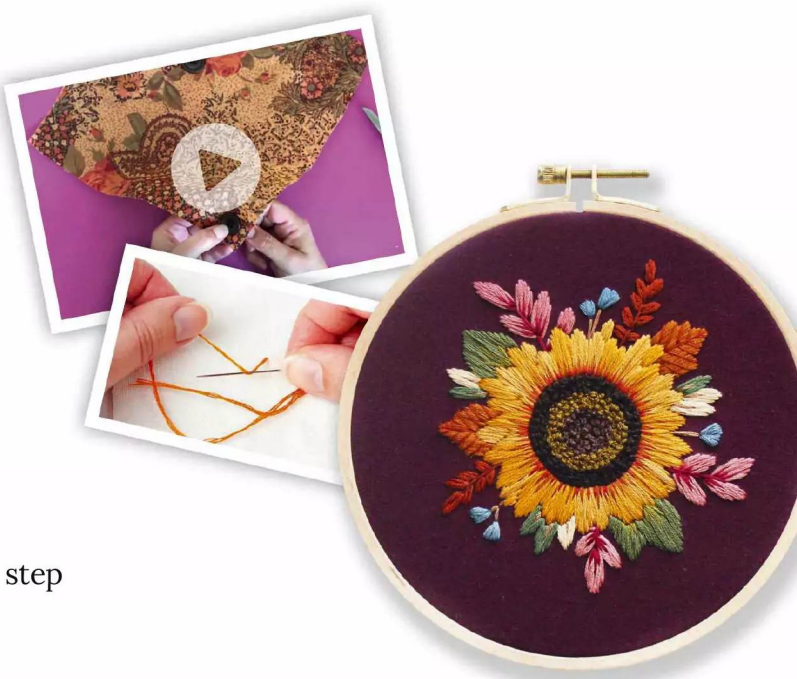

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SUMMER *vibes*

Enjoy the holiday season with these quick-to-sew travel makes

CUT OUT & KEEP

LET IT SHINE!

Handpaint and sew your own lovely pouch – perfect to store your shades in. **New Craft House** show you how

SUNGLASSES CASE

YOU WILL NEED

- Leatherette fabric
- Pencil
- Thread
- Gold leather paint
- Thin paint brush
- Sewing machine
- Leather punch
- Round head screw stud

MEASURING UP

Step one Place your sunglasses on the wrong side of the fabric and draw a large rectangle shape around them.
Step two Add a rectangle the same size along the long edge.
Step three then a semi-circle on the other long edge to create the flap.

CUTTING OUT

Step one Cut around your shape.

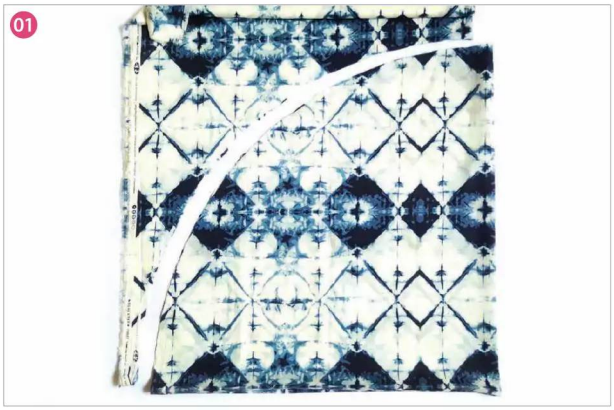
MAKING THE CASE

Step one Paint simple triangle outlines onto the leather and leave to dry.
Step two With right sides together, fold one rectangle over the other.
Step three Sew the short edges then turn through to the right side.
Step four Mark the centre of the flap, make a hole, then repeat on the front rectangle.
Step five Screw in the stud and stud back to finish, then pop your sunglasses inside.

Hannah and Rosie founded New Craft House in 2013. Friends since school, they are both keen sewists. Visit the-newcrafthouse.com or follow them @newcrafthouse

COVER UP!

Sew **Jessica Entwistle's** fun cover up complete with bound v-neck detail and pom-pom trim



COVER UP

YOU WILL NEED

- Main fabric: 2m x 130cm wide
- Contrast fabric binding: 55x55cm
- Pom pom trim: 4.5m
- Matching sewing thread
- Basic sewing kit

FABRICS USED

Main fabric: Indigo Window, Crystal in voile. Ref: AGFOBR49800. From the Observer collection by April Rhodes for Art Gallery Fabrics. For stockists visit ww.hantex.co.uk/agf
Contrast fabric: Aqua. Ref: 2000/T60. From Spectrum by Makower. For stockists visit www.makoweruk.com

NOTES

- Download the template from gathered.how/ss-templates
- The size of your cover-up is dictated by the width of your fabric. For a larger circle cut two semi circles along the length and join them together.

CUTTING OUT THE CIRCLE

Step one Fold your fabric in half widthways. Press along the fold to make a crease along the width.
Step two Fold it again so that the raw side edges and folded crease align. Pin, then tack your fabric together so your now-folded fabric stays in place.
Step three Mark a quarter circle using a pencil tied to a piece of string. Make sure the pivot point is the corner where the folded fabric meets. This will be the centre of the circle once unfolded.
Step four Cut along the pencil line through all four layers of fabric. The tacking should ensure it doesn't move. 01

CUTTING OUT THE NECKLINE

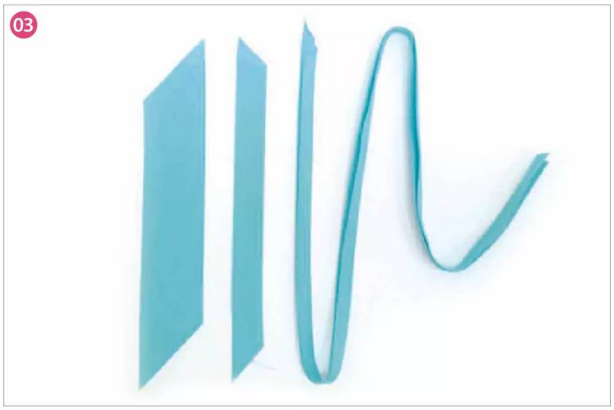
Step one Trace around and then cut out the downloaded neckline template.
Step two Open out your folded fabric circle and place the template in the centre. Make sure the pressed crease lines up with the marked crease points on your template – this is where your shoulders will be – then pin into place.
Step three Draw around the template then cut it out carefully. 02

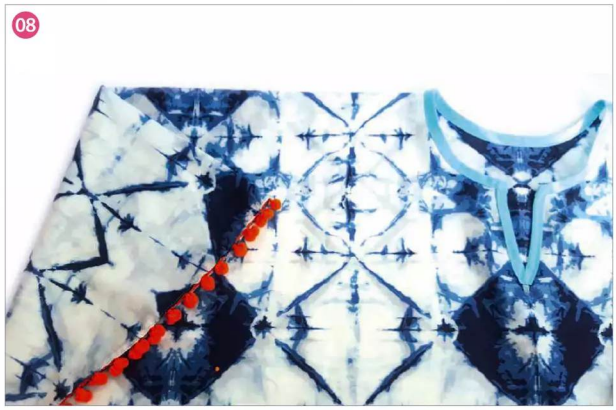
MAKING THE BIAS BINDING

Step one As the binding will be going around a curve, you need to use fabric cut on the bias. To find the fabric bias, fold the contrast fabric so the edges meet to form a triangle, and press. This line is the bias.
Step two Using a rotary cutter, cut a strip 6cm wide and 60cm long along the bias. Alternatively, draw the lines in pencil and cut along them. Cut two more strips 6cm wide and 13cm long in the same way.
Step three For each strip, press the strip in half lengthways with wrong sides (WS) together.
Step four Open the strip and fold the raw edges into the middle so that they meet, then fold again to make your bias edging. 03

ATTACHING THE BIAS BINDING

Step one Pin the two shorter bias strips right sides (RS) together. Trace the bottom V point of the neckline template onto the pinned bias tape. It should be the same angle as your inverted corner to be bound.
Step two Sew along the marked line. Trim away the excess fabric then open your bias tape and press well.
Step three Pin the bias V-neck strip onto the cut out V-neck so that the bias strip envelops the raw edges. Topstitch the strip in place, making sure that you tuck the bias V point under to keep the neck trim neat. 04
Step four Pin the longer bias strip all the way around the circular part of the cut out neckline. Make sure there is an extra 1.5cm of bias left at each end which you can fold the ends under for a neat finish.
Step five Topstitch in place. 05





ADDING THE POM POM TRIM

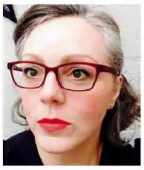
Step one Fold the raw edges of the circle to the WS by 1cm and tack. 06

Step two Pin the pom pom trim around the edge on the WS so that the tape part is covering the raw edges and just the pom poms can be seen hanging down from the front.

Step three Topstitch the trim into place all the way around the edge. 07

FINISHING OFF

Step one Fold the circle in half along the top edge and sew some small stiches on either side under the armpit, through the front and back. We placed ours 30cm down from the top and 30cm out from the centre, as shown by the orange pin. This will ensure the cover-up stays in place while you're wearing it. 08



Jess Entwhistle is a freelance designer maker. She shares her makes at @jessjellybgood – a name inspired by her childhood nickname, Jelly!

BAG IT!

Add a pop of colour to your beach bag with this joyful yarn typography designed by **New Craft House**

SUNSHINE TOTE

YOU WILL NEED

- Straw tote bag
- Chunky pink yarn
- All-purpose glue
- Pencil
- Paper

ADDING THE LETTERS

Step one Draw your chosen phrase onto paper, the same size as you want it on the bag.
Step two Once you're happy with the lettering, use this as a guide to pencil it onto the bag.
Step three Don't worry about pressing too hard, as the pencil marks will be covered by the wool.
Step four Trace the pencil line with the glue, sticking down the yarn as you go.
Step five Where possible, use a continuous length of yarn, but you may have to cut it depending on what letters you're working with.
Step six You can easily make dots for an 'i' or 'j' by tying a double knot in the yarn, trimming it and sticking in place.

Hannah and Rosie founded New Craft House in 2013. Friends since school, they are both keen sewists. Visit the-newcrafthouse.com or follow them @newcrafthouse

ROLL UP!

Stretch out on **New Craft House's** fabulous roll up mat – with a handy carry strap for beach trips

ROLL UP MAT

YOU WILL NEED

- Upper fabric: 2m
- Backing fabric: 2m
- Batting or wadding, 2m (make sure it's thick enough to lie on – you can double up if needed)
- Sew on Hook and loop tape, 30cm
- Matching thread
- Basic sewing kit

NOTES

- The finished mat will be 75x150cm, the same size as a standard beach towel.
- All seam allowances are 1.5cm.
- We suggest using medium weight cotton fabrics.

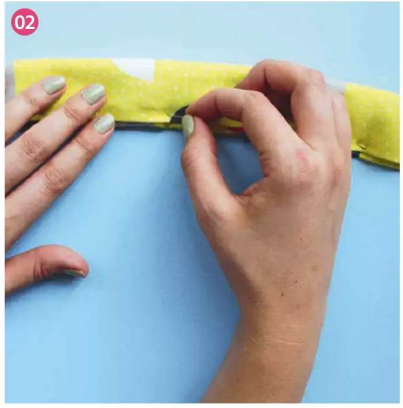
CUTTING OUT

Step one From your upper fabric, cut
Bed: one 153x78cm rectangle
Pillow Sides: one circle with a diameter of 21.5cm. Then cut the circle in half.
Handle: one 11x45cm piece
Velcro Straps: two 11x33cm rectangles
Step two From the wadding, cut
Bed: one 153x78cm rectangle
Handle: one 4x43cm piece
Velcro Straps: two 4x30cm pieces
Step three From the backing fabric, cut
Bed lining: one 183x78cm rectangle

MAKING THE HANDLE AND STRAPS

Step one Fold and press a 1.5cm seam allowance along each edge of the Handle. 01
Step two Pin the 4x43cm wadding piece along one side of the wrong side (WS) of the handle fabric. Leave a 1.5cm seam allowance at the edge.
Step three Fold over the other half of the handle and pin in place, tucking the seam allowances in all the way around. Carefully topstitch the handle along the edge. 02
Step four As with the handle, press a 1.5cm seam allowance around each Strap. Place the wadding in the middle, leaving a 1.5cm seam allowance at the edge and fold over the strap fabric.
Step five Making sure that all of the seam allowances are tucked in, topstitch around each of the straps the whole way around.
Step six Cut two 10cm pieces of hook and loop tape and pin the hook side of the Velcro to the underside of each strap. Stitch in place around the edge. Repeat for the other strap. 03
Step seven Position the plain end of the strap 15cm in from the end of the right side (RS) of your backing fabric and 15cm from each side, so that the hook and loop tape end hangs over what will be the edge of the mat. Stitch in place. You will sew on the other side of the tape by hand, once the mat is all sewn up.
Step eight Position the two ends of the handle between these two straps and stitch in place.

01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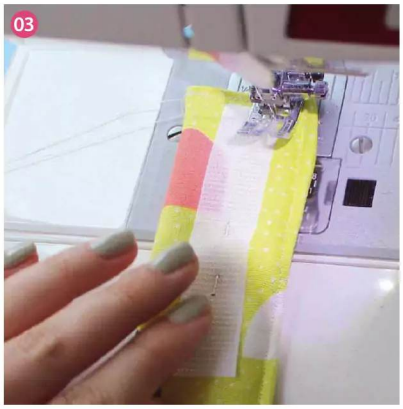
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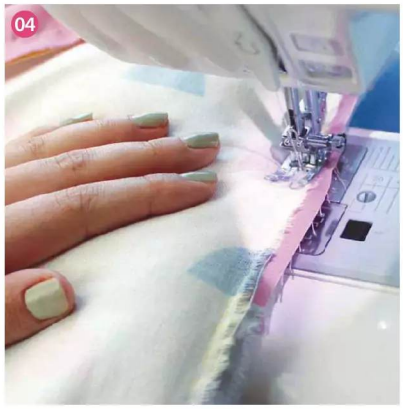
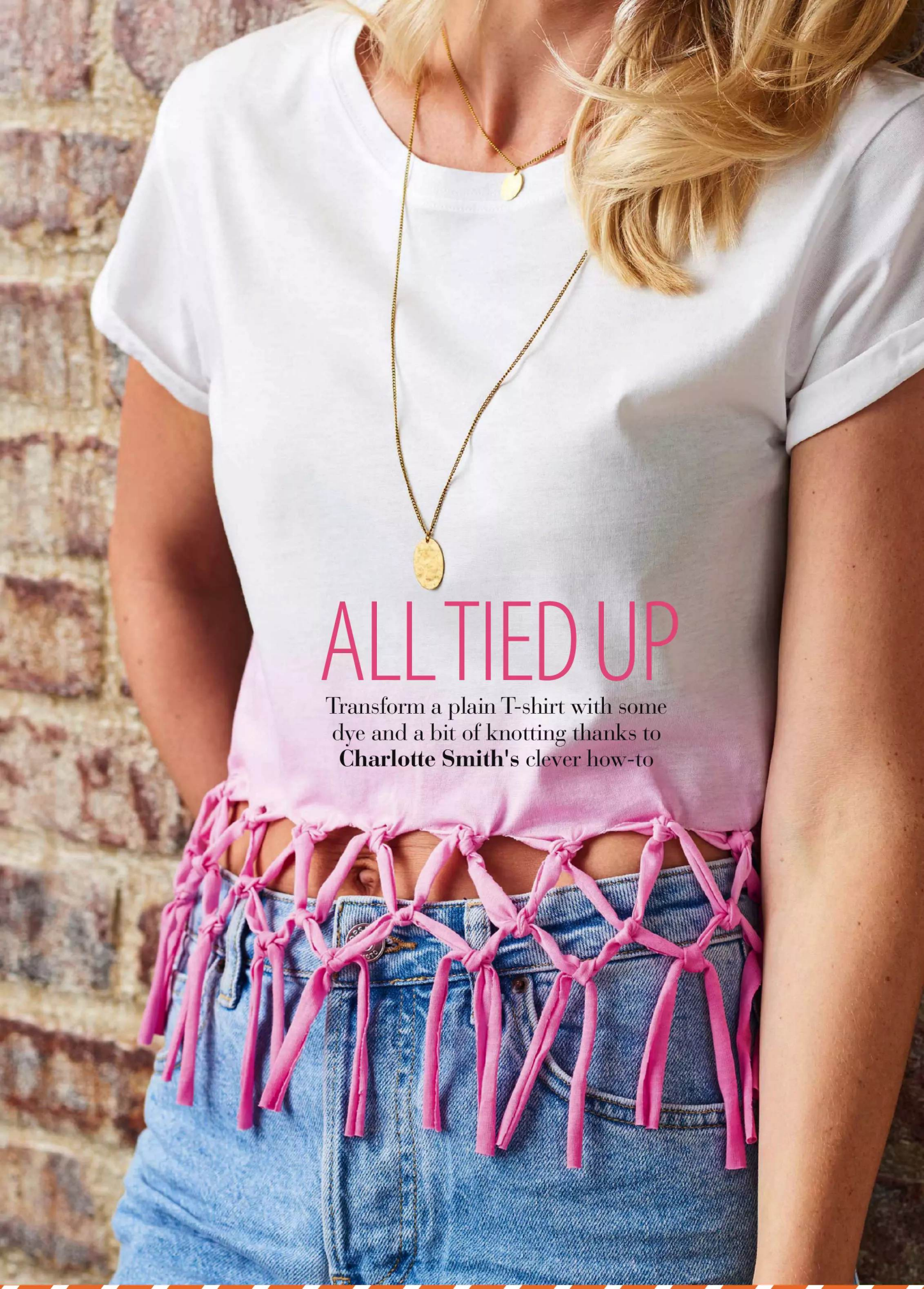

04

SEWING THE MAT

Step one Lay the upper fabric and the backing fabric RS together and stitch along the short end without the straps. 04
Step two Attach the two Pillow Sides. Lay them RS down on top of the backing fabric, one on each side, just beyond the seam you've just sewn. Pin the curved side of the Pillow Side in here and stitch. Use lots of pins and ease the fabric around the curve to make it easier. Repeat this step for the other side.
Step three Fold over the mat pieces RS together with the pillow at one end, and lay your wadding on top. Stitch down the two long edges using a 1.5cm seam allowance, leaving the bottom short end unstitched for turning.
Step four Trim wadding from the seam allowance and turn RS out.
Step five Stuff the pillow with wadding until you're satisfied, then pin along the seam at the edge of the pillow. Seal the pillow by sewing a straight stitch along this seam, through all layers.
Step six Tuck in the seam allowance on the remaining open end. Pin and topstitch closed.
Step seven Roll up the mat and see where the hook and loop tape straps end (this will differ depending on your wadding). Pin the unsewn hook and loop tape side in position and hand sew it in place, only sewing through the backing fabric. Now roll up and head out for a picnic!

Hannah and Rosie founded New Craft House in 2013. Friends since school, they are both keen sewists. Visit the-newcrafthouse.com or follow them @newcrafthouse



ALL TIED UP

Transform a plain T-shirt with some dye and a bit of knotting thanks to **Charlotte Smith's** clever how-to

MACRAME TOP

YOU WILL NEED

- Plain white cotton T-shirt (longer is better than short)
- Dylon Pink Flamingo dye
- Salt
- Bucket
- Spoon/stick for stirring
- Small container for mixing dye
- Rubber gloves
- Hanger

PREPARE THE DYE

Step one Mix the dye as per the manufacturer's instructions and thoroughly wet the T-shirt. We used half a packet of dye, as we were only dying a couple of T-shirts. Choose a 100% cotton garment or one with as high a cotton percentage mix as possible, as man-made fibres such as polyester or viscose won't absorb the dye.

DYE THE T-SHIRT

Step one Put your T-shirt on a hanger (it's the easiest way to control the dying process) and dip it into the dye bath, approximately two thirds of the way up the shirt, for 30 seconds. This first dip needs to be really quick. 01

Step two For the second dip, put the T-shirt back into the dye bath two thirds of the way up the previously dyed section. This time leave it in the dye for a minute or two. Keep an eye on the colour – once you're happy with the ombré effect that's starting to appear, take the T-shirt out of the dye bath and rinse the dyed section with warm water. Be really careful not to get any pink dye on the white section.

Step three Add another tablespoon of dye to the dye bath and mix thoroughly. Put only the lower third of your T-shirt back in for three or four minutes. Check the ombré effect – if you think the base needs to be darker, leave in the bath for a few more minutes. Once happy, rinse the dyed part until the water runs clear and leave to dry. 02

Step four Give the T-shirt a good press as you need it to be flat for the next steps.

CUT THE T-SHIRT

Step one Run a line of pins where you want the top of the macramé section to start – ours began 26cm up from the hem. 03

Step two Remove the side seams up to where you've pinned by cutting very closely to the edge of the stitching. This gives a neat finish. 04

Step three Measure the T-shirt's width and divide by two – this will give you the number of strips you need to cut. If the number is odd, then round down to the nearest even number (you need an equal number of strips and it's better if they're thicker rather than thinner). Cut the strips up to the pinned line. 05

CREATE THE KNOTS

Step one Take the first two strips on the outside edge (we worked left to right) and tie together in a double knot. You want the tension to be firm but not over-pulled. Continue knotting in pairs along the whole of the T-shirt front and back. 06

Step two For the next row, take two strips from the next-door knots and knot together 2.5cm below the first row. Continue front and back. You should start to see a triangular shape forming.

Step three Repeat the above step to create another row of knots. This time a diamond shape will have formed. If you're working with a really

long T-shirt then you could add a few more rows of knots – we liked the cropped effect we created, so have kept to just three. 07

Step four To finish, cut off the overlocked hem from the bottom of each strip so the ends of the shirt curl up neatly. 08

TIP

Make sure you lay down old towels or newspaper to protect your workspace from the dye

Charlotte Smith's mission is to share simple ways to live life more creatively and to make the everyday beautiful. Visit lottsandlots.com or follow her @lottsandlots

Busy bee CLAIRE-LOUISE HARDIE

We delve into the impressive career of costumer, expert sewing teacher and author of Clone Your Clothes.

Written by Rachel Avery

Photo: Katie Hyams

You may have heard of the 10,000 hours theory. It's that if you do something over and over for that length of time, you'll almost inevitably become a pro. Well, as well as natural talent, three decades of dedication to sewing has given Claire-Louise Hardie expert status and a whole wealth of knowledge…

Claire-Louise, aka The Thrifty Stitcher (thethriftystitcher.co.uk) is a former Sewing Producer for The Great British Sewing Bee. As well as soaking up skills during her time behind-the-scenes on the hit BBC show, she now works in the wardrobe team for ITV's Good Morning Britain. Plus, she has gathered a range of impressive techniques by working in an array of places around the world.

JET-SET SEWIST

Finding it tricky to pin-point just one highlight of her career, she reminisces about them all. Life after graduation saw budding costumer Claire-Louise land a job in the workroom for the Welsh National opera, and from there she worked her way up in the world of costumery.

Jetting to Japan was naturally another memorable career moment for the stitcher. The gig was for the Royal Shakespeare Company and it required Claire-Louise to be working alongside a Japanese crew for six weeks. "I really got to see how Japanese crew did the same role as me a little differently. Plus, the fabric shopping was unbelievable!"

"Having my cloned Balenciaga toiles exhibited at the V&A as part of their last Balenciaga exhibition was another stand-out moment," she recalls. "I spent 12 weeks during my master's degree studying three archival pieces alongside the museum curators. Two of my recreated pieces made it into the final exhibition along with a mini film showing my cloned pattern transforming from 2D to 3D."

> "I REALLY GOT TO SEE HOW JAPANESE CREW DID THE SAME ROLE AS ME A LITTLE DIFFERENTLY"

FROM STUDENT TO SEWING PRO

Determined not to keep her knowledge to herself, Claire-Louise started teaching sewing in 2009 and she launched her very own online sewing club called Elevate your Sewing in

Opposite **Claire-Louise with her vibrant collection of cloned wardrobe me-mades** This page **Claire-Louise's Masters project for the V&A**

Above **Claire-Louise cloning a project and her handmade teddy bear** Left **Preserved and proudly displayed, her first sewing machine**

2020. Her best-selling Ultimate Beginner Sewing Course, which is available online, starts with three easy projects where newbies tackle a cushion, zip bag and pyjama trousers and gain that all-important confidence of using a sewing machine.

"The joy of seeing an absolute beginner make their first ever item on a sewing machine is something that has never gone away after teaching sewing for almost 15 years," she gushes. "The most rewarding part of being a sewing educator is watching a student become un-stuck and then seeing them progress with their skills. Often, it's the simplest of things that trip up my students, but it's those small skills that can seem so tricky but once taught became so easy."

Her students are taught to embrace the imperfections in their work though. "As adults we can really struggle with not being an expert, but those wonky stitches, the ragged cut lines and poorly pressed seams are all essential lessons on the way to developing as a maker," she says.

Claire-Louise thinks back to when she herself was a beginner, tackling the art of dressmaking as a young child. She worked away on her simple chain stitch machine (which she still has to this very day), to make her own teddy bear and to craft a suitable wardrobe of clothes for her beloved Cindy doll. Pre-Cindy doll, there was a favourite stone (yes, stone!) she would make skirts and capes for. We've all got to start somewhere!

The costumer's career had a rewarding full circle moment when one of the amazing dresses she made in 1994 for the National Theatre turned up in a hire department in 2013 when she was sourcing dresses for a show. "Although a little less bouncy than when new, it had survived really well, and was apparently a very popular dress in the hire department," she recalls.

"IF YOU ARE LOOKING TO CREATE THE PERFECT PIECE, THE LAST THING YOU WANT TO DO IS DESTROY THE ORIGINAL!"

WRITE ON

The latest venture for Claire-Louise is her new book, Clone Your Clothes. But this isn't this craft queen's first rodeo because she's been a published author since 2015, with her first book The Great British Sewing Bee - Fashion with Fabric becoming a best seller.

Clone Your Clothes is "an instructional how to book that walks you through the processes of creating your own pattern from a favourite piece of clothing, without needing to take it apart," she explains. Because let's face it… If you're looking to recreate the perfect piece, the last thing you're going to want to do is destroy the original!

Keen to provide a resource for all, she notes: "Since everyone's favourite clothes will

Photo: Katie Hyams

Above **A couple of dresses Claire-Louise made for her cloning sewing experiment** Right **Claire-Louise with her V&A Masters project**

differ so greatly, I wanted to provide an easily digestible practical roadmap that the reader can use to cherry pick the bits that relate to their own clothes."

Why is the art of 'cloning' clothes so important to Claire-Louise? "The cloning process allows you to build a mini library of 'capsule' garment patterns," she remarks. Anyone who has "successfully made one or two garments from a sewing pattern" can jump straight into the book and give it a go.

The handbook comes in two halves, with one coined the 'Cloning school' to outline the techniques and the other the 'Design school' which is about putting the theories into practice with actual projects.

HOBBIES AND HOLIDAYS

As well as finding time for work, teaching and writing, Claire-Louise hosts regular 'Sew-Cation' breaks around the UK where sewists from all over come together to get creative. There are two sewing tutors, a bustling sewing room and lots of fun to be had. The invite is open to all abilities, and it provides a chance to share top tips and have some uninterrupted stitching time. All 2024 events are completely booked up and even have waitlists! Previous attendees have given an abundance of praise for the set-up, with many repeat customers. "It couldn't have been better," said one, and: "It was great to talk all things sewing in wonderful company and relaxed surroundings," remarked another.

REPAIR, REUSE, RECYCLE

As well as cloning being a useful skill to have in order to create your dream item, it is also a sustainability statement as your new refined wardrobe of perfect garments will avoid ill-fitting, regrettable purchases.

> "I MAKE WHEN I NEED THINGS RATHER THAN MAKING FOR ITS OWN SAKE. CURRENTLY I DON'T NEED ANYMORE."

For Claire-Louise, her sewing has always had an eco-element with her make-do-and-mend attitude. "My background as a wardrobe mistress means my working practice has always been about maintaining and sustaining costumes for a production. This means I had to learn about repairs, dyes, cleaning etc and I've applied those principles to my personal sewing practice." She adds: "I make when I need things rather than making for its own sake. Currently I don't need any more clothes." Feeling inspired to get going? You'll find one of Claire-Louise's projects from her most recent book on page 59.

Rachel (she/her) is a writer, blogger and mum. She loves getting creative with her interiors at her home in Bristol when she has time! @rachel_recommends

QUICK-FIRE QUESTIONS

Ask the expert - here are some tips and advice from the pro!

What is your favourite behind-the-scenes sewing hack?
You can remove odours from clothes with a water/vodka spritz. The alcohol evaporates taking the odour molecules away. Always test though as the vodka can remove colour!

Do you help friends and family with their sewing needs?
My friends and family have worked out that I'm so busy they will have to wait far too long, so I rarely get asked (maybe that was my strategy all along…) but they do ask my advice on where to get things done, or where to find learning resources to master things for themselves.

What's the one sewing task you dread?
Hand-sewn rolled hems. I'm not great at this technique and am usually dissatisfied with my efforts. In a large costume workshop, there was always a hand finisher, so I could pass that task onto someone with better skills than me.

What is your one piece of advice for new sewists?
Don't start with cheap fabric you don't love. I've seen many beginners arrive to a dressmaking class with fabric that was so cheap it hindered their progress, and once sewn they ended up with a garment they didn't love because of that fabric.

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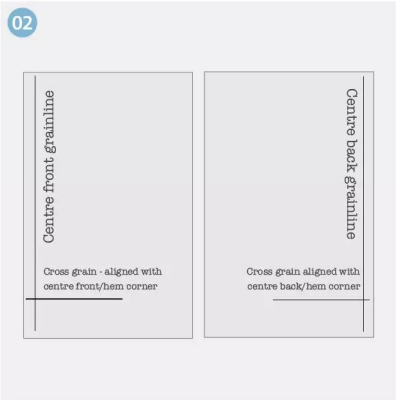
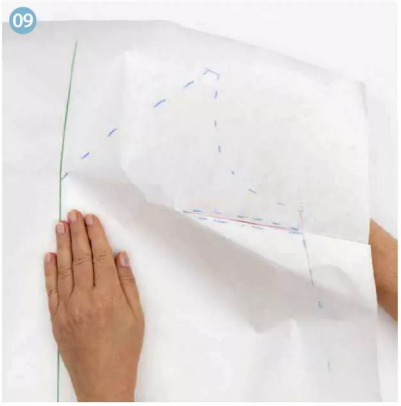
CLONE A CAMI

Here's a great first project for you to get to grips with cloning your own clothes – from **Claire-Louise Hardie's** new book





YOU WILL NEED

- Basic tool kit
- A well-fitting camisole top
- Fabric for a toile (muslin)
- Fabric for your final cloned version
- Lining fabric
- Interfacing
- Lingerie strap adjusters if your cami has those
- Matching thread

NOTES:

- It's important to work on the same side/half of the garment while you clone, so that you can easily align side seams when you need to true up and walk the seamlines on your pattern.

FABRIC QUANTITY

This UK size 14 (US size 10) cami top used 0.75m (⅞yd) of main fabric 150cm (60in) wide and used 0.75m (⅞yd) of lining fabric.

CLONING METHODS USED

Direct Measuring; Tracing

PATTERN PIECE INVENTORY

1 x cami front
1 x cami back
1 x long strap
1 x short strap

PREPARE THE CAMI AND ESTABLISH THE GRAINLINES

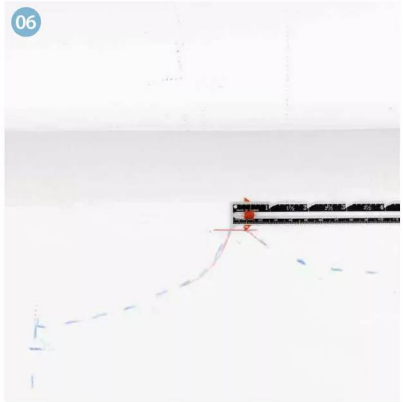
Step one Ensure the garment is pressed and at the stage of washing that fits you best.
Step two For this project I chose to clone from the right side of the garment, as the lining restricted me from seeing the outer layer well. To establish where the grainline is on both the centre front and the centre back, fold the garment in half so that the back and front face away from one another, and then line up the side seams carefully on top of one another.
Step three To secure the side seams, pin through them starting at the underarm and working towards the hem. It's more important to match the neckline area up exactly than the hem, as sometimes garments can get a little bit wonky in production. If the hem doesn't line up perfectly that's okay, as you can fix that later.
Step four Next, pin through the dart from one front piece to the other, aligning them perfectly
Step five Now pin around the upper neckline edge on both the front and the back.
Step six After that's done, pin the fold at both the centre front and the centre back. You can also press a crease into it. Personally, I like to use pins to ensure it remains flat as I clone. 01

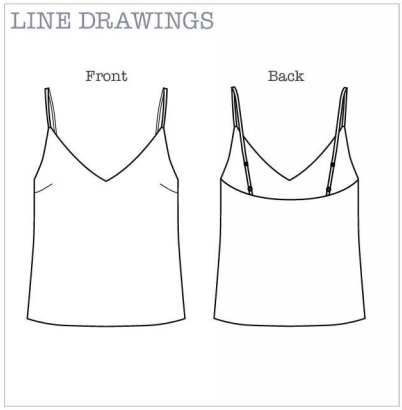
PREPARE YOUR PATTERN PAPER

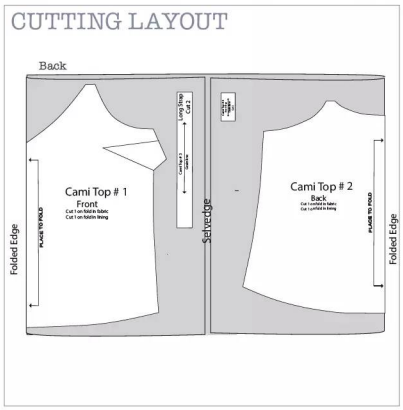
Step one You need a piece of pattern paper that's at least 10cm (4in) wider and longer than the section of garment you plan to clone. For both the cami front and back, I cut a rectangle of paper that was 35cm (14in) wide by 55cm (22in) long.
Step two Mark up your balance lines on the paper in the following way. The longer vertical line is your grainline; the shorter horizontal line will be the hemline/cross grain. Be sure to leave enough clearance to add the hem allowance. The balance lines for the back will mirror those at the front, as in the diagram above. 02

CLONE THE CAMI BACK

Step one Place the centre back fold along the long vertical balance line (the grainline) and align the bottom corner of the hem with the shorter balance line.







Step two Anchor the centre back of the cami top in place on the paper. 03
Step three When you're using a lightweight, slippery fabric such as this, the fabric can be easily manipulated into an incorrect shape or taken off grain. Since I was working with the garment right side up, I couldn't draw anchoring lines across the chest area, as in the basic tracing method. Instead, establish the cross grain by finding tension across the chest area at right angles to the underarm area. When you're pulling lightly from the underarm, it should feel nice and stable when you're on the true cross grain (indicated by the line on the photo below). Once you feel that, anchor the underarm point. 04
Step four Now continue smoothing out from the fold across to the side seam, ensuring that the stable cross grain remains at 90° to the grainline/centre back fold.
Step five Anchor in place with pins/weights down the side seam until you reach the hemline.
Step six Anchor the cami to the paper around the top from the centre back to the peak and then around the armhole. 05
Step seven The hemline is the next place to anchor. We know from the garment analysis that the hem is curved. It's important that the very first section of hemline coming out from the centre back is a right angle for approx. 1cm (½in). This is why we draw the shorter balance line. Once that is anchored, you can then ensure that the rest of the hem curves in a nice smooth arch up to the side seam. Anchor in place, as we did before.

MARK THE SEAMLINES

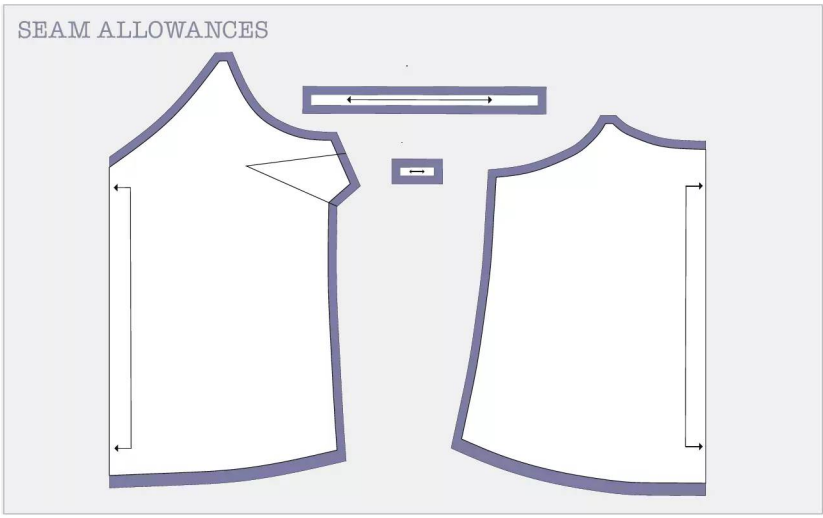
Step one Using a pencil, draw around the hem, closely following the line of the garment and making a note of the side seam.
Step two Then draw around the armhole up to the peak and across the back on either side of the straps. Make a note that there is a little squared-off top at the peak where the strap slots in.
Step three To mark the side seam, you'll need your tracing wheel. Carefully mark through the side seam in small sections to avoid dragging the fabric too much. If any area feels too thick, then push a big pin through into the paper instead. I wiggle the pin a little to ensure that I will see the hole on the paper.
Step four Make a note of the place where the dart hits the side seam at the back, as it's useful to have a notch on the pattern here.
Step five Carefully peel back where you've anchored the side seam and check that you did actually mark the side seam on your paper. If you haven't, it's easier to try again when just a little area has been peeled off than after removing the whole garment.

TRUE THE SEAMLINES

Step one Carefully remove the back of the cami from your paper. Keep all the pins that are holding the centre back fold and neckline in place until you finish the whole cloning process.
Step two Use a pencil to mark where the pin pricks are in the paper at the side seam.
Step three Measure the width of the strap and then make sure the little squared-off shape at the peak of the neckline is the same measurement. Adjust if your tracing is different. 06
Step four Using both a straight ruler and curved one, smooth off and true your side seam, the neckline and the underarm shape. Ensure that any line that intersects the centre back line has a right angle of at least 1cm (½in) at the beginning of the line.

CLONE THE LOWER SECTION OF THE CAMI FRONT

Step one You'll notice that you can't lay the front completely flat due to the side bust dart. To clone this and create a dart, you'll need to extract the lower section below the dart first, then allocate the dart and finally extract the upper section above the dart.
Step two Measure the depth of your dart; in my example, this was 3cm (1¼in), making the total amount allowed for the dart 6cm (2½in).
Step three Anchor the centre front of your cami to the long vertical balance line (the grainline),



as before.
Step four Then line up the shorter horizontal line with the corner of the centre front/hem.
Step five About 1cm (½in) below the dart, locate where the cross grain feels nice and taut and anchor it at 90° to your centre front, just as you did for the back.
Step six Now continue pinning/anchoring the side seam from that point down to the hem.
Step seven Use a pencil to mark the hem and then use your tracing wheel or a pin to mark the side seam up to the bottom of the dart, and then along the length of the dart up to the tip.

CLONE THE UPPER SECTION OF THE CAMI FRONT

Step one Remove the pins or weights that are holding the cami to the paper below the dart, except for those placed horizontally across the chest line and the one at the dart tip. Carefully peel back the fabric and check that you have marks for your side seam; re-do if necessary.
Step two Peel back the upper armhole corner and mark a spot above the first leg of the dart that is equal to the total depth of your dart; in my example, this is 6cm (2½in). This provides a guideline for where to swing the upper part of the top to. 07
Step three Swing the dart up towards your placement mark. When it lies flat, anchor the upper section of the cami in place. 08
Step four Trace the neckline and armhole.
Step five Then use your tracing wheel or a pin to trace in the second dart leg and the upper part of the side seam.
Step six Check you have sufficient marks on the paper and remove the garment from the pattern paper.

TRUE THE DART AND CREATE THE OUTSIDE DART CAP

Step one Measure the lower dart leg and then ensure the upper dart leg is the same length and correct if necessary.
Step two Use a ruler to draw in straight dart legs. Then true the dart 09

USE DIRECT MEASURING TO DRAW OUT THE STRAP PATTERNS

Step one Measure the longer strap, including the section underneath the slider. In my example, this was 35cm (14in) long. Add seam allowances to each end: one end will be the standard 1cm (⅜in), the other will be 2.5cm (1in) to allow for the slider to be easily attached. Total length = 38.5cm (15⅜in).
Step two Now measure the width. In my example, this was 0.5cm (¼in). Multiply this by 2, as it's a tube, then add a 2cm (¾in) seam allowance (i.e. 1cm/⅜in for each side of tube). Total width = 3cm (1¼in).
Step three Repeat this process to create the smaller strap.

FINALIZE YOUR PATTERN PIECES

Step one Spend some time measuring your garment pieces and comparing them to the corresponding pattern pieces. Key areas to pay attention to are length of the centre front and back, the side seams and the measurements across the chest/ back.
Step two True any pattern pieces that you haven't already done and then walk all the seams to make sure they match up.
Step three Start at the hem, and work up to the armhole. Mark where the dart hits the back pattern piece with a notch. Adjust as necessary.
Step four Use a curved ruler to create a smooth underarm curve, correcting any differences in length between the front and back side seams.
Step five Re-align the side seams at the hem, and check it's a nice shaped curve 'run'. Correct if necessary.
Step six Peel off the sticky tape holding the dart closed, and use a pencil to draw in the shaping (the dart cap) at the side seam.
Step seven Use a curved ruler to smooth the front neckline shape, as you did on the back.

MORE IDEAS TO TRY

1 For a peplum style cami, shorten the cami top by 18cm (7in) at the side seams, cutting as a straight line. Then cut a deep rectangular piece (approx. 18cm/7in) to create a deep frill for the bottom hem.

2 Using an existing slip skirt that fits well, you can easily extend the length of the cami at the side seams down (into a mini, midi or maxi skirt shape) to create a chic slip dress from this camisole shape.

3 For an alternative look, change the shape of the front neckline of the cami from a V neck to straight across. You can easily increase and decrease the V neck to suit.

Step eight Make sure that the peak of the front cami is the correct width for the straps, as you did for the back piece. 10
Step nine Refer to the hem measurement of your original garment, and then decide on your preferred seam allowance. I like to use 1cm (⅜in), but the standard in home sewing patterns is 1.5cm (⅝in). Add your seam allowances to the pattern pieces (see illustration top left).
Step ten Label your pattern pieces – Cami front, Cami back, Strap 1 etc. – and add all the relevant notches and grainlines.

TIP: Trace off the front and back pattern pieces to create a lining pattern, or use the same pattern but trim off 2cm (3/4in) from the hems.

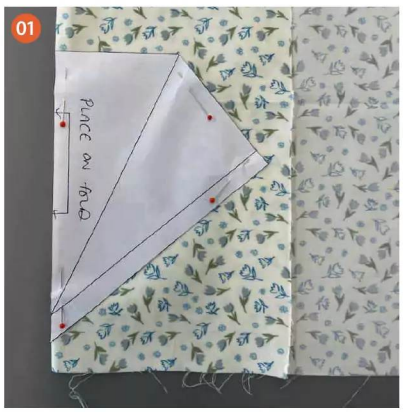
SIMPLE CONSTRUCTION ORDER

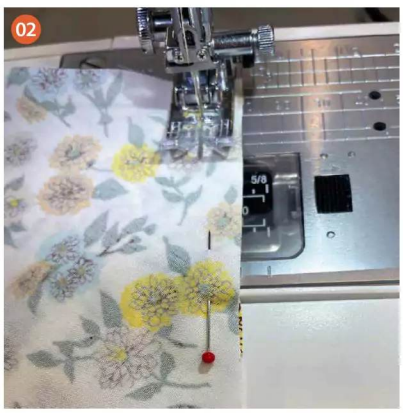
Step one Stabilize the neckline/armhole edges of the cami fronts and backs (both main fabric and lining).
Step two Sew the bust darts into both the outer cami front and the lining front.
Step three Join the cami front to back at the side seams in both outer fabric and lining.
Step four Make up the short straps and attach the ring.
Step five Make up the longer straps, and slide through the back ring, attach the slider to create one continuous adjustable strap.
Step six Pin the straps to the corresponding front and back peaks of the outer cami.
Step seven Sew the lining around the upper edge of the cami, sandwiching the straps between the two layers. Understitch and then press the lining to the inside.
Step eight Hem both the lining and the outer layer of the cami with a narrow double-folded hem.

This is an extract from Clone Your Clothes by Claire-Louise Hardie published by David and Charles, £16.99. Follow Claire-Louise on Instagram @thriftystitcher

FLAG HACK!

Sew our quick and easy one-seam bunting project for all occasions! Technical Editor **Sarah Taylor** shows you how





YOU WILL NEED

- 10 x Fat quarters of quilting cotton
- 4m Bias binding
- Point turner
- Matching thread
- Basic sewing kit

FABRICS USED

- Fat quarters from Heirloom by Sharon Holland for Art Gallery Fabrics.

NOTES

- Download the template from gathered.how/ss-templates
- This will make 4m of bunting, but you can add more by making more flags and using more bias binding.
- If using a directional print, consider the orientation of the flag, once it has been sewn.

CUTTING OUT

Step one Download and print the template.
Step two Place the template on the fold of your fabric and cut out the shape. You should be able to cut out two flags from each fat quarter. 01

STITCH THE FLAGS

Step one With right sides (RS) together, pin and stitch along the seam line, backstitching at the start and end. 02
Step two Snip the corner off, being careful not to snip through the stitching line. 03
Step three Turn the bunting flag through to the RS and push the corner out with a point turner or blunt knitting needle. 04
Step four With the seam in the middle on the back of the flag, press in place. 05
Step five Repeat steps for the remaining flags.

ADD THE BINDING

Step one Fold the bias binding in half and press with a warm iron (test it first to make sure that you don't melt the binding).
Step two Leave 20cm of bias binding free at each end and then add the bunting flags into the fold that you just made and pin in place. Place the flags at your desired intervals. We used 4cm between our flags. 06
Step three Sew along the bias binding from the start, enclosing the flags as you go, and continue on to the end of the binding.

Sewist and cat enthusiast, Sarah Taylor (she/her), has made her own clothes for more than 20 years and can be found on Instagram at @likesewamazing

GET AHEAD

Keep your cool with **Jess Entwistle's** versatile bucket hat – a lightweight wardrobe essential that's easy to pack for all your travels

YOU WILL NEED

- Fabric A: 0.5mx112cm – Outer and Brim
- Fabric B: 50x50cm – Lining
- Vlieseline M12 medium weight sew-in interlining: 0.5m
- 25mm cotton bias binding – 58cm (for Small), or 60cm (for Medium), or 62cm (for Large)
- Matching thread
- Basic sewing kit

FABRIC USED

- Dashwood Studios Night Jungle prints – Outers
- Kona Solids, Limelight and Candy Pink – Lining
- Vlieseline products supplied by vlieseline.com

NOTES

- Download the template from gathered.how/ss-templates
- Use a 1cm seam allowance.
- Templates include seam allowance.
- Pay attention to fabric placement if your fabric is directional.
- Fabric is cut on the horizontal fold for all templates apart from the hat top.
- Use a walking foot if you have one, to help sew through thick layers.
- Our hat comes in three sizes: Small 56cm, Medium 58cm and Large 60cm. The instructions are the same whichever size you make.
- Measure around your head to determine your size before cutting out your fabric.

01

02

06

07

CUTTING OUT

Step one From fabric A, cut:
Top Outer: one
Side Outer: two
Brim Outer: four
Step two From fabric B, cut:
Top Lining: one
Side Lining: two
Step three From sew-in interlining, cut:
Top Interlining: one
Side Interlining: two
Brim Interlining: four
Step four Baste your Interlinings to the wrong side (WS) of their corresponding Fabric A Outer hat pieces, within the seam allowance.

MAKING THE HAT TOP

Step one Place the Side Outers right sides (RS) together. Sew both short sides together. 01
Step two Press seams open, then topstitch either side of both seams. 02
Step three Mark the quarter and eighth points on both curved edges of your finished Side Outer piece and your Top Outer piece. Do this by folding them in half, marking those creases with an erasable pen, then folding in half again, so that the just-marked points match etc. Repeat to create eight even-marked points.
Step four Snip into the top smaller curve of the Side Outer, within the seam allowance. This makes it easier to join to the Top Outer.
Step five Clip/pin Top Outer to the Side Outer, RS together, matching all marked points, The two side seams need to the clipped to the left and right sides of your Top Outer if your print is directional.
Step six Sew together. 03
Step seven Trim away the excess seam fabric from the Side Outer, leaving 3mm or so (trimming the fabric which was snipped), don't trim the excess Top Outer fabric. Finger press the Top Outer seam down on top of the Sides Outer, turn RS out, topstitch around the top of the sewn hat top, just below the hat seam. 04
Step eight Make your Lining as for your Outer, but this time don't topstitch around the seams. Trim away excess seam fabric from the circular top. Turn WS out and place inside your Outer hat, matching side seams and marked points. Baste the edges together within the seam allowance to hold everything in place. This is now your Hat Main.

MAKING THE BRIM

Step one Place two Brim Outers RS together, matching all edges. Sew both short sides together, press seams open. Repeat steps with your second two Brim Outers. Mark the quarter and eighth points, as before, for all curved edges.
Step two Pin/clip both sewn Brims RS together, matching seams and marked points. Sew together around the outside curved edge. 05
Step three Trim away excess fabric leaving approx. 2mm outside of the sewn seam. Turn Brim RS out. Push out the seam and press.
Step four Pin/clip your Brim inner curved edges WS together, matching the side seams and marked points.
Step five Topstitch along the outer seam edge, then sew circular rows 1cm apart, starting 1cm inside from your outside topstitching. Start and stop sewing each row at the same side seam on the Brim.
Step six Baste the inner curved edges of the Brim together. withing the seam allowance. 06

JOINING BRIM TO TOP

Step one Place your Hat Main inside your Brim, RS together (so the RS of the Brim is facing your Hat Main). Clip/pin together, matching side seams and marked points. 07
Step two Baste the Brim to Hat Main, within the seam allowance.

Step three Take your bias binding and open out the folded sides at the ends. Pin, then sew the two short sides RS together.
Step four Finger press the seam open, then smooth the folds back in place. Topstitch around the slightly wider side.
Step five Open out the fold from the shorter side and mark the quarter and eighth points in the same way as before.
Step six Pin/clip your bias binding RS together to the just sewn hat seam, matching all marked points. The bias will stretch to fit. Sew the binding to hat with a 1cm seam allowance. 08
Step seven To reduce bulk from the just sewn seam, unpick the basting stitches joining your Hat Main to the Brim and trim away the excess Hat Main fabric from outside of the seam. Using your fingers, smooth the bias over so that it covers the Lining, turn your hat RS out and smooth the Outer fabric away from the seam. 09
Step eight Topstitch in the same way as you did for your Hat Main. 10

Jess Entwhistle (she/her) is a freelance designer maker. She shares her makes at @jessellybgood – a name inspired by her childhood nickname, Jelly!

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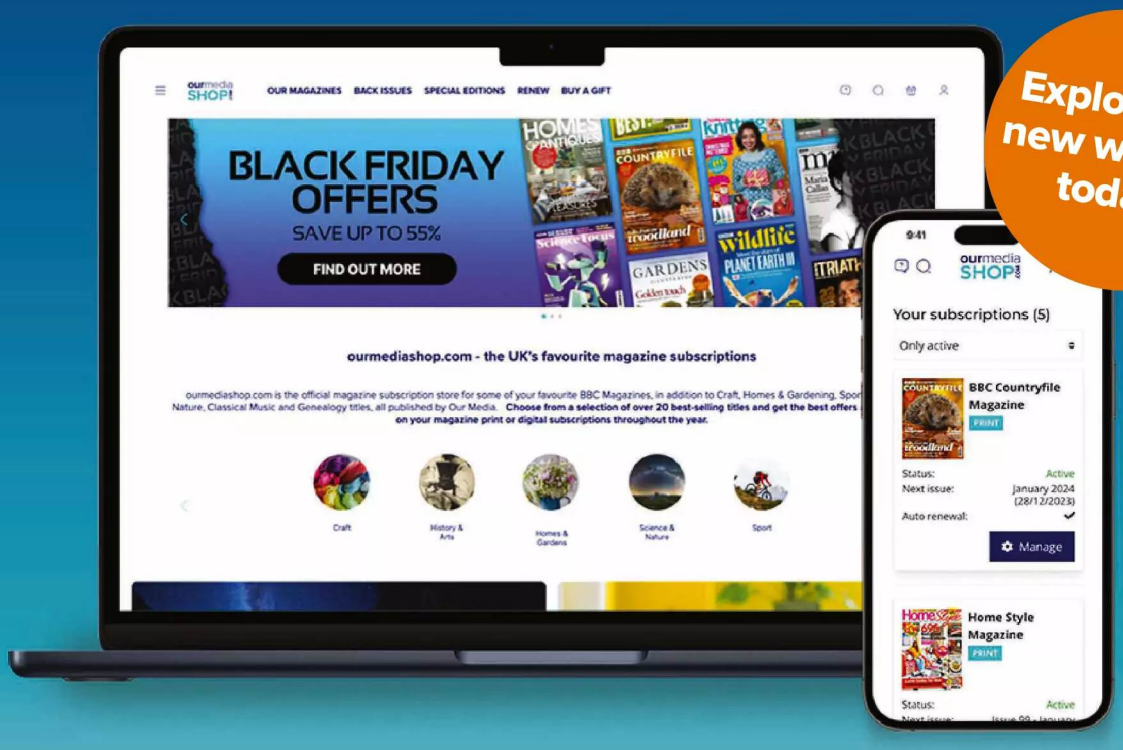

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QUEEN OF GEMS

Sew our perfect plushie Pearl in her clam shell – that doubles up as a cushion. **Lucy Ward** shows you how

YOU WILL NEED

- Ivory dimple cuddle plush fabric: 78x50cm
- Ivory smooth cuddle plush fabric: 40x50cm
- Pink smooth cuddle plush: 65x30cm
- Thick quilt wadding: 80x35cm
- Thin quilt wadding: 80x40cm
- Polyester toy filling: 100g
- Black stranded cotton
- Pink stranded cotton
- Long doll making needle
- Basic sewing kit

FABRICS USED

- Cuddle plush in Dimple Ivory, Smooth Ivory and Smooth Coral, all by Shannon Fabrics.

NOTES

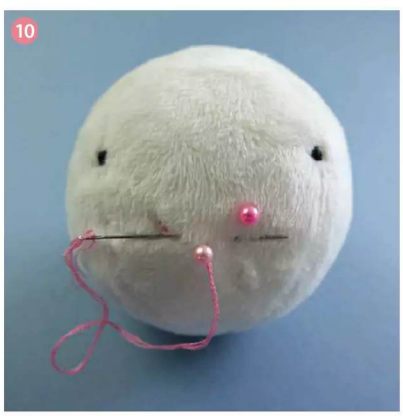
- Download the template from gathered.how/ss-templates
- Fabric measurements are W x H.
- Templates include seam allowances.
- Use 6mm seam allowances throughout unless otherwise indicated.
- Arrows on the templates indicate direction of plush fabric pile.
- Fasten off at the beginning and end of stitching, unless otherwise indicated.
- Remove tacking stitches after sewing.
- Finished size approximately 16cm tall with pearl inside.

CUTTING OUT

Step one Download and print the templates.
Step two Pin the pattern pieces onto the reverse of the fabrics and draw around them. Transfer all markings as indicated.
Step three From the ivory dimple plush, cut:
Shell Back: one pair
Hinge: four pairs
Step four From the pink plush, cut:
Shell Front: one pair
Step five From the ivory plush, cut:
Shell Front Top: one pair
Pearl: five

MAKING THE CLAM SHELL

Step one Pin the Shell Front piece to the Shell Front Top piece, with right sides (RS) together, between points A and B. The pieces are opposing curves, so will need adjusting to lie smoothly together. Matching the fabric edges, pin the centre marks first and then the two ends. Check from the RS that the ends are equally placed against the Shell Front piece. Continue to pin the rest of the edges and then tack. Sew, slowly, from the Shell Front Top side, taking care not to pucker the fabrics as you work. Remove the tacking stitches and clip notches in the seam to ease the curve. 01
Step two Turn the completed piece so the RS is facing up towards you. Lay a piece of same sized thin wadding on the wrong side (WS) of the piece and pin or clip around the fabric edges to keep them together.
Step three Transfer the quilt lines to the RS of the fabric, using a light pencil or disappearing marker. If you prefer not to draw on the fabric, use a method of pinning to create the lines. Lay the Shell Front template over the RS of the fabric, to use as your guide. Pin first at the centre of each V point of each scallop shape at the top. Then poke and mark though the template with a light pencil dot at the bottom of each quilt line. Remove the template and use the edge of a ruler to impress the line between the top and bottom pins of each stitching line. Pin along all the lines in this way. 02
Step four Sew the lines, without fastening on and off at the start and end of sewing. Sew slowly and push the fabric firmly down with your fingers as you sew, to help avoid the fabric shifting. Once the machine sewing is complete, use a needle to take each thread that lies on the RS of the fabric through to the WS. Fasten off by tying knots in each pair of threads . 03
Step five Trim any excess wadding from around the fabric edges.
Step six Take a pair of Hinge pieces and lay them RS together. Place a piece of thin wadding on the WS of one piece and pin the three layers together. Sew from point E to point D and continue to point C, leaving the longest edge open. Trim the seam and the corner. Turn RS out. Oversew along open edge to keep it neat.
Step seven Transfer the quilt lines from the template to the RS of the fabric, either by drawing or by using pins placed in a gentle curve. Sew the lines. Do not fasten on and off by machine, instead fasten off all the threads by hand after sewing. Repeat the above steps to make the opposite Hinge. 04
Step eight Pin the longest side of each Hinge piece on either side of the Shell Front piece, as indicated on the template. They should face inwards and just about meet each other at the centre mark of the Shell Front piece. Double check that the orientation is correct, that the plush pile will run downwards on each piece and that the hinges will be even with one another when sewn in. Tack each hinge in place, close to the fabric edges. 05
Step nine Take the Shell Back piece and follow steps above, to sew the quilt lines. Use the thicker wadding to place under the WS of the fabric, for a bouncier look. 06
Step ten Lay the quilted Shell Back piece over the top of the quilted Shell Front piece, RS facing, with the Hinges sandwiched between



them. Pin and clip all around, matching the fabric edges. Also check you have matched the seams sewn between the Shell Front and Shell Front Top pieces on both sides. Tack the layers together and trim away a little of the wadding at the fabric edges to reduce some bulk in the seam. Sew very slowly, especially around the tight top curves, using a slightly larger seam allowance of 8mm. Check that the fabrics do not bunch or shift as you work. Leave a gap for turning the shell RS out, as indicated. Trim the seam all around. Clip notches around the top curves, and especially in the deep V shapes. 07

Step eleven Turn the shell RS out. Push out all the seams using your stuffing stick, to smooth them out. Add a small amount of stuffing, to add a little extra puffiness, keeping it evenly distributed. Turn under raw edges of the fabric at the opening, and ladder stitch it closed.

Step twelve Repeat the above, to sew the other shell half and its pair of hinges.

Step thirteen Connect the two shell halves by sewing together the Hinges of each one. Pin the Hinge pieces together along their base edges. Ladder stitch along the seams to join them, using extra strong thread. Include the pointed bases of the shells in the stitching. 08

MAKING THE PEARL

Step one Lay out the five Pearl pieces. Check the plush pile on all pieces is running in the same direction. Pin, tack and sew one Pearl piece to a second Pearl piece, with RS facing, down their long sides. With RS facing, sew the third and fourth Pearl piece together in the same way. Join these two pairs down one edge, RS together, then sew the fifth Pearl piece to the remaining two fabric edges, to close up the ball shape. On this seam, leave a gap in the centre so the pearl can be turned RS out. Trim the seams as you work, to reduce the bulk and cut notches if your fabric requires it. Importantly, double check that each seam meets all the other seams at each end, to ensure the ball shape is fully sewn up. 09

Step two Stuff the pearl firmly, using your fingers and a stuffing stick. The ball shape should be full and rounded. Leave the opening at the back unsewn for now.

Step three Using the images to guide you, draw where the eyes and mouth should sit or use pins to mark the position. The eyes should sit about 65mm down from the very top of the pearl, where all the stitching meets, and you can use the seam lines to help evenly place them. Double knot three strands of black stranded cotton and using the long doll needle, insert it through the opening in the back of the pearl up through the stuffing, emerging at the place the first eye sits. Satin stitch a small eye. Take the needle down through to the WS of the fabric and emerge at the second eye position. Satin stitch the second eye in the same way. Fasten off with a small stitch at the very edge of the eye. Take the thread well away from the area before snipping it off.

Step four Use three strands of pink stranded cotton to backstitch the mouth. Draw the position or place pins to mark out the curved shape. When happy with the placement, double knot the thread and insert the doll needle through the pearl from the opening at the back. Emerge at the mouth area and backstitch the mouth using a small stitch length. Fasten off with a tiny stitch before taking the thread away from the face and snipping it off. 10

Step five Turn under the raw edges of the opening at the back of the pearl and ladder stitch closed, using a matching thread.

Step six You can sew a few hand stitches to attach the pearl into the shell, or leave it free, so it can be played with separately.

Step seven Go around the toy and release any trapped plush from the seams, using the blunt end of a large needle.

Lucy Ward (she/her) is a designer-maker based in Shropshire, UK. See more on Instagram @thewhistling cowgirl and at thewhistling cowgirl.etsy.com

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TEMPLATES

Here are the full-size templates for the shell toy and bucket hat in issue 124

SHELL TOY

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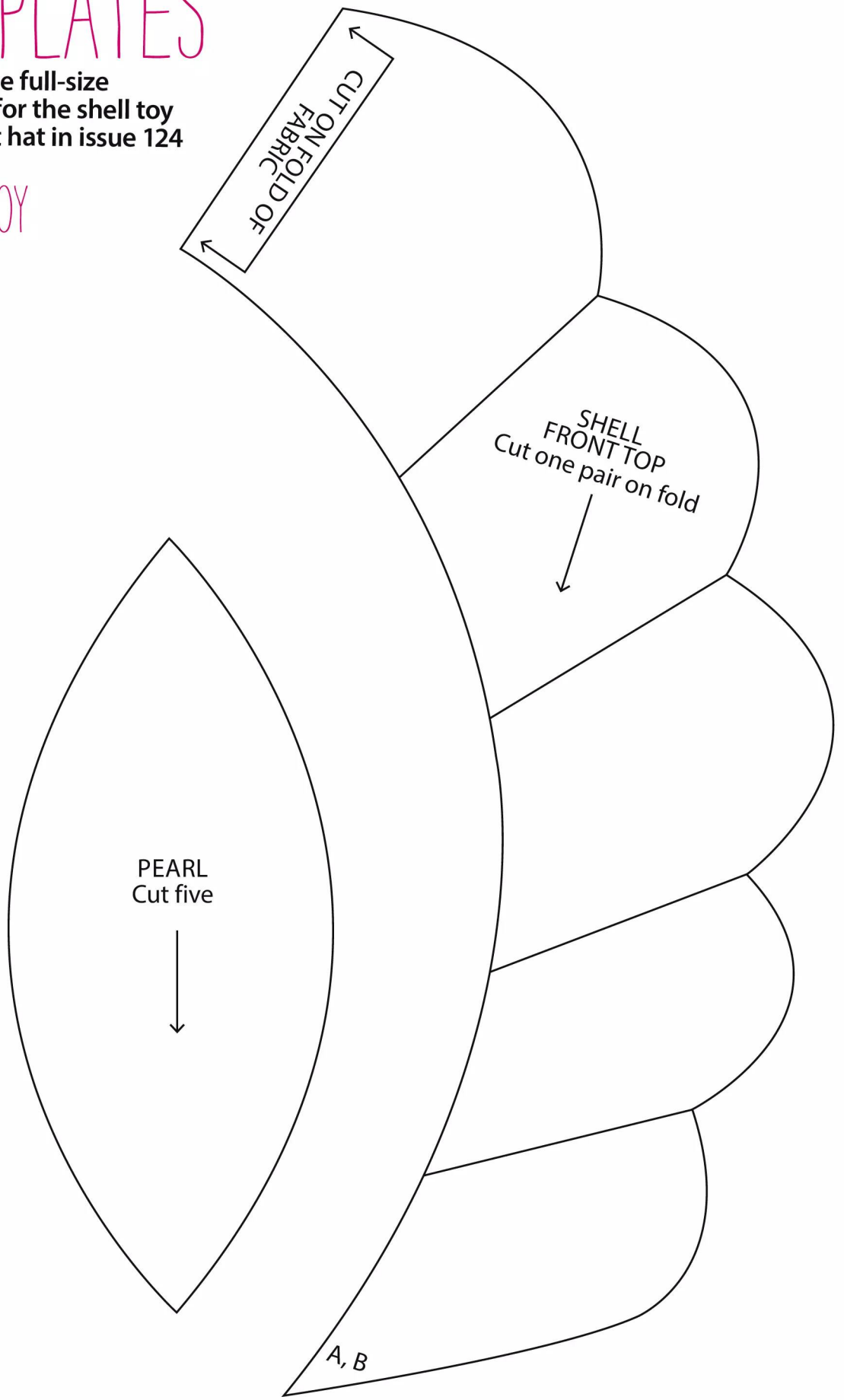

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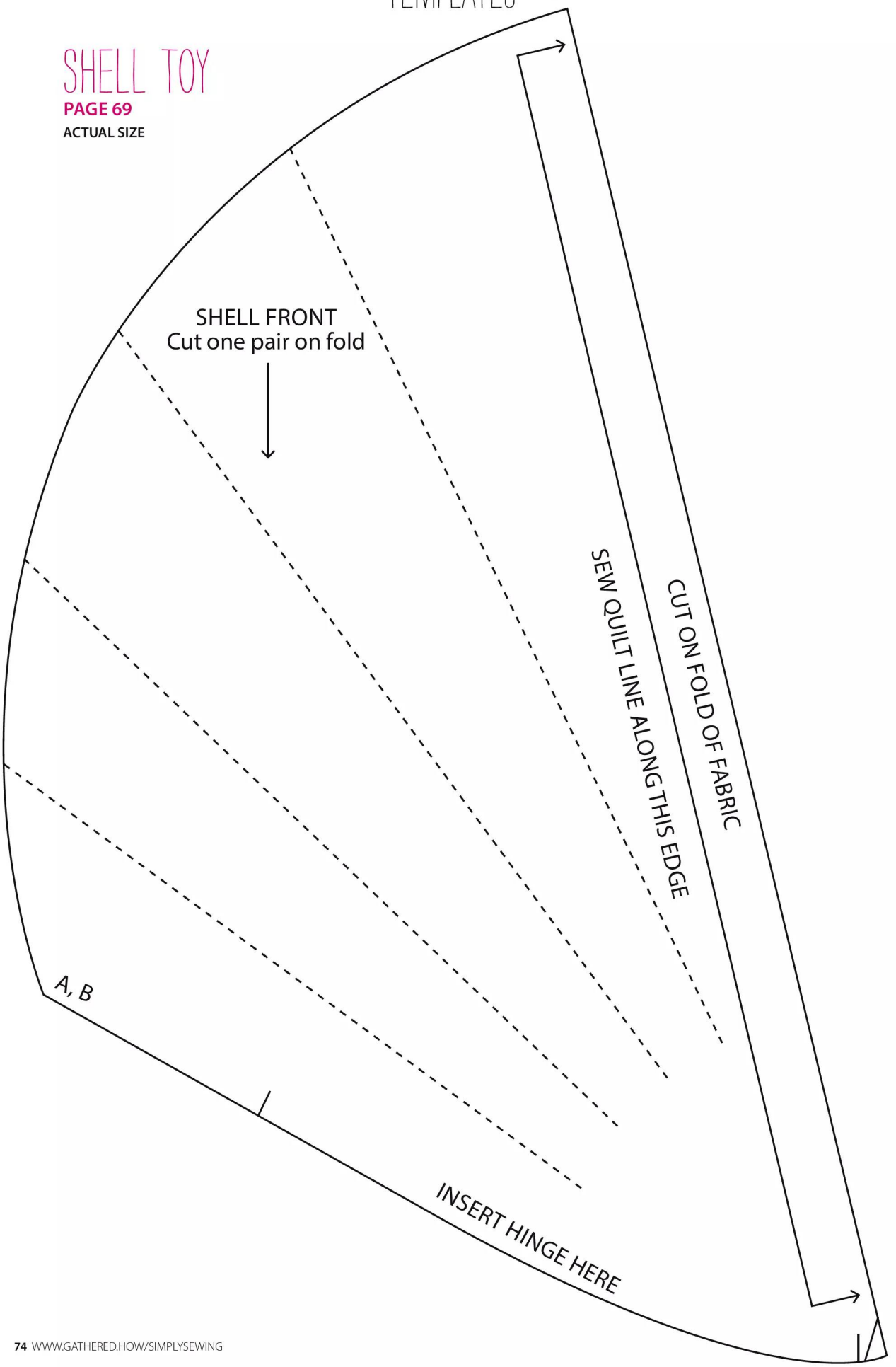

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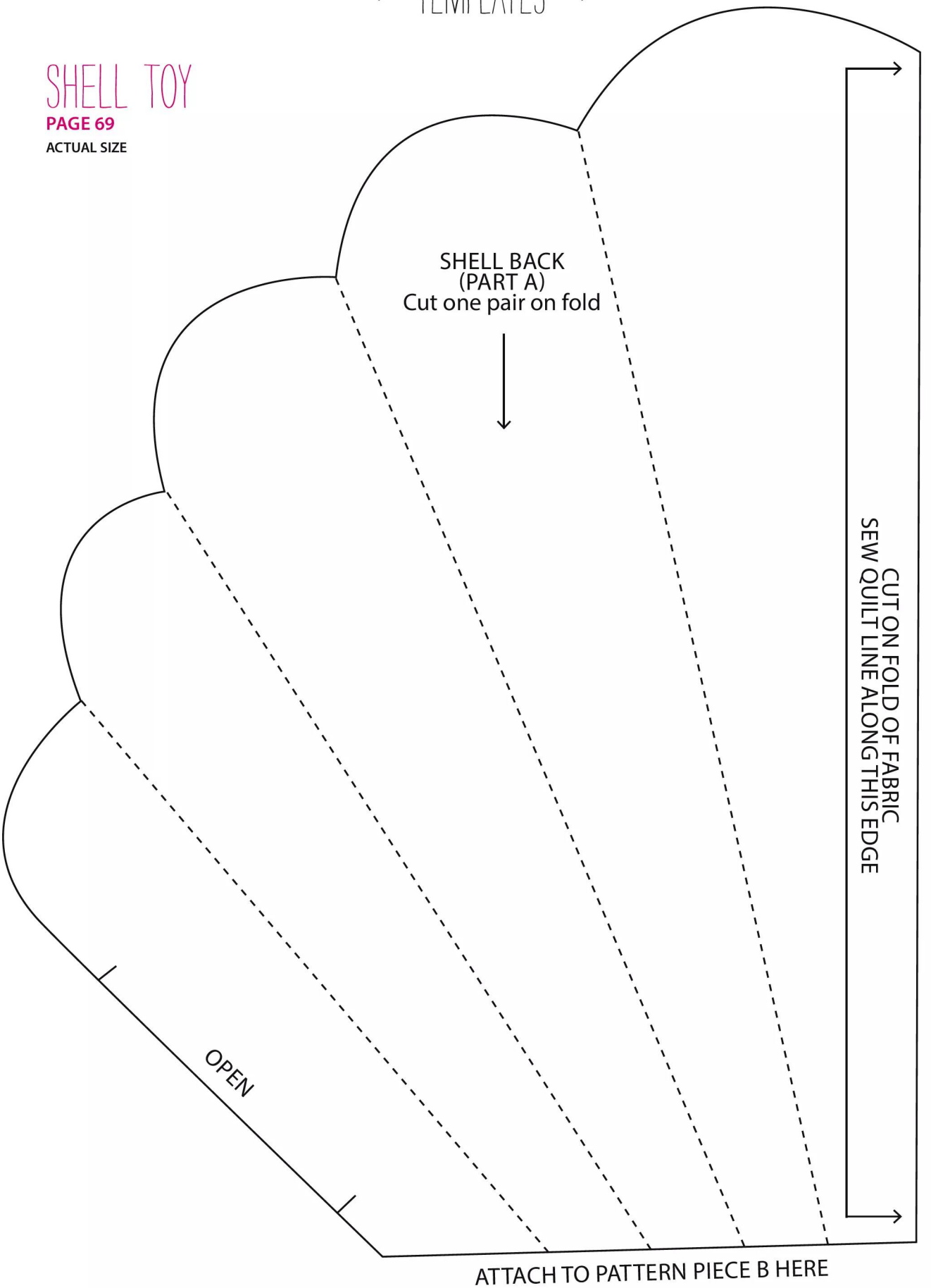

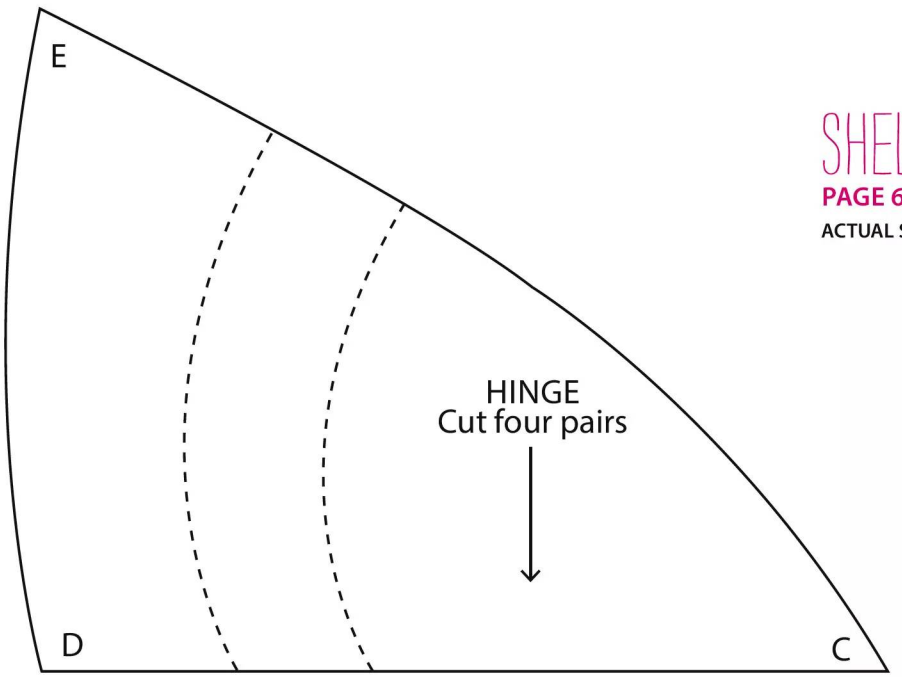

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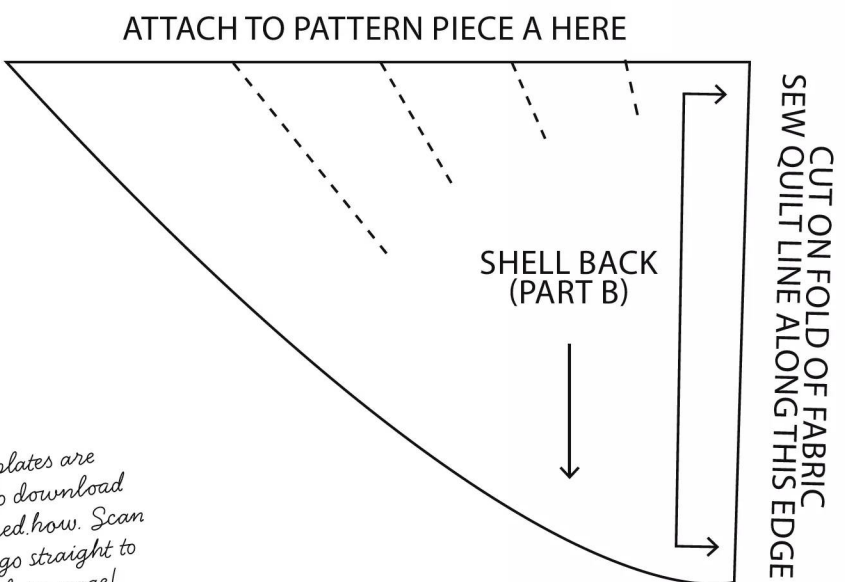

All templates are available to download from gathered.how. Scan the code to go straight to the templates page!

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Simply Sewing
FRESH IDEAS WITH FABRIC

THE GUIDE

You'll find essential information, useful stitches and key sewing techniques on these pages.

SEAM RIPPER
This sharp blade cuts through and unpicks stitches.

SHEARS
Keep a pair of sharp shears just for cutting out your fabric.

SMALL SCISSORS
Use for snipping threads and cutting notches.

PINKING SHEARS
These cut a zigzag edge on fabric to neaten.

THIMBLE
Wear to protect your fingers when handstitching.

TAILOR'S CHALKS
Chalk temporarily marks fabric and can be easily brushed away.

FABRIC CLIPS
Use these instead of pins when sewing thicker fabrics.

FABRIC WEIGHTS
Use instead of pins to hold your pattern in place.

BOBBINS
This forms the underside of the machine stitch.

TAPE MEASURE
A flexible fabric tape measure will take accurate measurements.

MARKING PENCIL
Choose a colour that shows up on your fabric.

PINS
Stainless steel pins with sharp points are best.

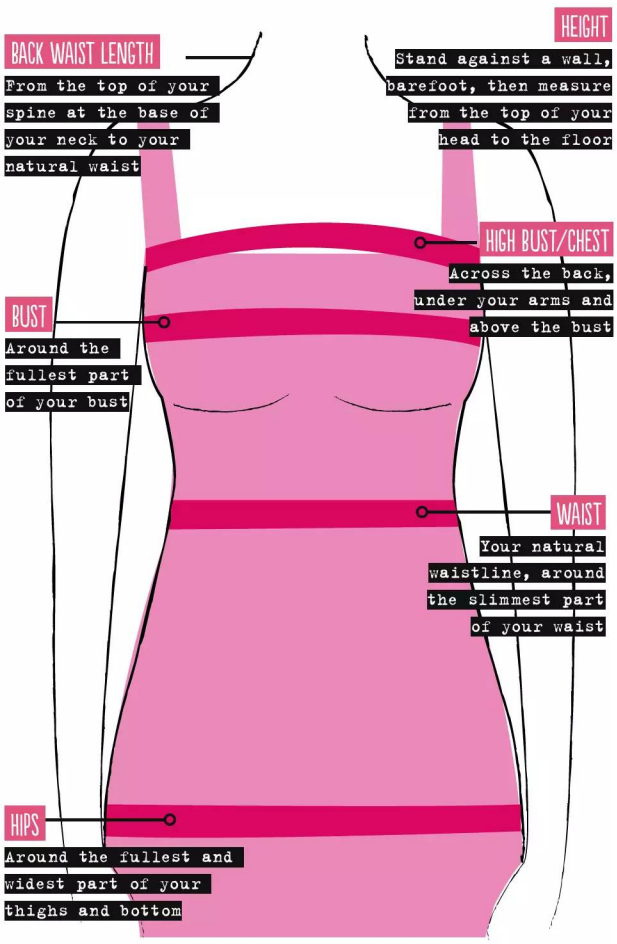
THREAD
This forms the top side of the machine stitch.

HOW TO MEASURE YOURSELF ACCURATELY

ALWAYS MEASURE YOURSELF BEFORE you choose a pattern size to cut out. The sizes do vary greatly from pattern to pattern, so it's always best to measure yourself accurately and then refer to the pattern's size chart to find your size. The chart will usually be printed on the pattern envelope or on the instructions inside.

Measure yourself in your underwear and preferably in the bra you'll be wearing underneath your garment as this can alter the measurements slightly. Use a fabric tape measure as it'll curve around your body well for accuracy. You can measure on your own if you stand in front of a mirror, but, for best results, ask a friend to help so they can check the tape measure is sitting in the right places. Make sure the tape measure sits snugly around you but is not pulled tight.

Take the measurements shown in the diagram and note them down.



HOW TO USE A PATTERN

Preparing your fabric and cutting out your sewing pattern accurately is just as important as the actual sewing. Wash your fabric before you begin as fabric can shrink and run. Once dry, press it well.

PREPARING THE PATTERN

Patterns often come with several options of different finishes so you may have more pieces than you need. The instruction sheet will tell you which pieces to use. Roughly cut out all of the pieces outside the lines then press the pieces using a dry iron on a low heat to remove the folds and creases.

CUTTING OUT THE PATTERN

Choose your size using your measurements and the size chart. Cut along the corresponding lines on your pattern. When you reach any fiddly curves, take care to cut along the correct size lines.

CUTTING LAYOUTS

Choose the correct one for the width of fabric you're using, the size you're cutting and the style of garment. Many patterns have more than one option (or view) and each one can have a different layout.

CUTTING OUT

Lay your fabric flat and smooth it out. Fold or place the fabric as shown on the cutting layout. Lay the pattern pieces in the order and right side or wrong side up as shown. Check to make sure that the grainlines on the pattern are parallel with the selvedges by measuring. Pin your pattern pieces carefully in place and cut around them through the fabric using a pair of dressmaker's shears.

TRANSFERRING MARKINGS

The markings on the pattern pieces need to be transferred to the fabric. They're really important for matching up fabric pieces later and for positioning elements such as darts and pockets. You can mark these with chalk, fabric markers, snips on the fabric, or with small tacking stitches.

PATTERN MARKINGS

Pleats: These lines are matched up to create pleats on the cut out fabric pieces.

Arrows: Grainline arrows are used to show which direction to pin the pattern on the fabric. The grainline runs parallel to the fabric edge.

Darts: These lines are for matching up to create darts within the fabric pieces.

Notches: Shown as triangles or small lines, these are marked on the edges and are mainly used for matching up pattern pieces.

TRACING PATTERNS

Here at *Simply Sewing* HQ we're working hard to make our magazine a welcoming and inclusive place for all members of the sewing community. One aspect of this is to increase our pattern sizing. In order to do this, we have decided to print our pattern sheets double-sided so that we can fit as many pieces and size ranges on the sheets and still fit them inside their paper envelopes.

This means that you will need to trace off the patterns if you want to make use of all sizes. We are aiming to put all of a set size range on one side of a sheet and any other size ranges on the reverse so that if you fall into the 6–20 bracket or 18–30+ you can still cut the pieces out if you'd like to. However this might not always be possible so be sure to check your pattern sheets before cutting into them.

PREPARING THE PATTERN

Before you begin, make sure your pattern is as flat as possible. A crinkled pattern will be difficult to trace. If need be you can iron your pattern on a low heat.

Step one Outline your size using a highlighter. Mark pattern markings too (darts, grainlines, notches).

Step two Lay your pattern on a flat work surface. Place the pattern paper on top and secure with pattern weights. Weights are much better than pins as they won't mark your paper or get in the way.

Step three Alternatively you can place your pattern paper underneath the pattern and use a tracing wheel to trace over your size. If you are doing this make sure to protect your work surface with a cutting mat.

TRACING THE PATTERN

Step one Mark the highlighted line with dots or dashes – straight lines can be marked with a dot at each end and connected later on with a ruler. Marking curves in this way will also help you to achieve a more accurate result than tracing directly from the pattern.

Step two Connect your pencil markings and then trace over them with a fine liner. Make sure to include all pattern markings such as notches, darts, pivot points, gathering lines etc.

FINISHING

Step one Label your pattern pieces with the pattern name, piece name, cutting information and any grainlines or foldlines to finish. This is important as it will help you to see if a piece is missing.

Step two This method will give you a copy of your pattern to use for your project. Once you have made any necessary adjustments to the pattern (bust, shoulder, stomach etc.) you could also trace a copy onto manilla card. Card patterns can be used time and time again and can be manoeuvred easily.

FINISHING SEAMS

ONCE YOU HAVE FINISHED stitching your seam, it's best to press it open on the wrong side so it lies flat. Sometimes it's better to press it to one side to reduce bulk but the pattern instructions will tell you this.

Usually the seam allowances are left as they are as they help to strengthen the seam, but sometimes they cause too much bulk so they are trimmed to half their original width.

If your fabric has a tendency to fray you should neaten the raw edges after you have worked the seam. There are several ways of doing this. To machine-finish them, set your sewing machine to the zigzag stitch then stitch close to the raw edge all the way along. The zigzag must be small enough to stop the fabric from fraying but large enough to enclose the bulk of the fabric. Practise a few lengths and widths before you begin. Alternatively, you can trim the raw fabric edges with a pair of pinking shears. If you have an overlocker then you can stitch, cut and finish the seams all in one process.

MACHINE NEEDLES

There are many different needle types and they vary by the shape of the point, eye and shaft thickness. Choose the correct one for smooth stitching.

UNIVERSAL

A great multi-purpose needle which can be used for woven fabrics and has a slightly rounded point for stitching knit fabrics, too.

BALL POINT

This needle has a more rounded point than the universal needle so you won't get snags, ladders or holes. Perfect for knit fabrics.

JEANS

A strong needle, ideal for stitching several layers of fabric or tightly woven fabrics like denims.

SHARPS

With a sharp point, these are for sewing very fine and delicate fabrics and neat buttonholes.

LEATHER

This needle's wedge-shaped cutting point is used to work strong seams on non-woven fabrics like leather, suede and vinyl.

STRETCH

Designed for sewing two-way stretch knits such as lycra and silk jersey. It prevents skipped stitches on fine knit fabrics.

QUILTING

This will pierce multiple layers whilst keeping straight stitches so it is ideal for patchwork and machine quilting.

TOPSTITCH

This has an extra-sharp point and eye, so thicker topstitching thread can be used. It's perfect for straight stitching with thicker threads on any type of fabric.

TWIN

Used for parallel rows of stitching such as pintucks and hems.

NEEDLE SIZE GUIDE

UK SIZE	US SIZE	FABRIC
60	8	Silks
70	10	Lightweight fabrics
75	11	Medium weight fabrics
80	12	Medium weight fabrics
90	14	Medium weight fabrics
100	16	Heavy weight fabrics
110	18	Upholstery fabrics/denim
120	20	Heavy canvas

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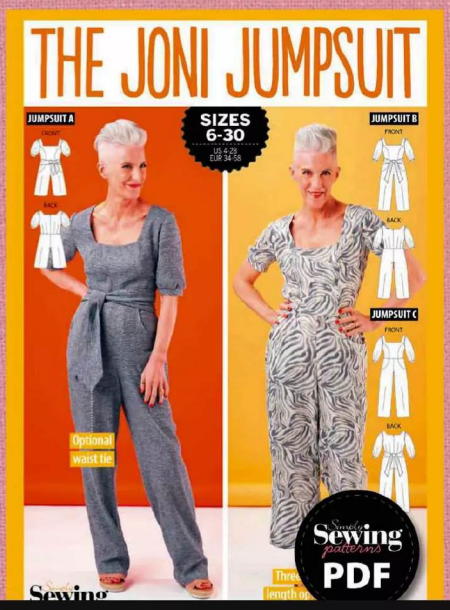

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SEW MY STYLE

Max developed a love of crisply-pressed seams as a child. Now he is enjoying finding his own style through sewing.

I grew up in South Africa and was one of the first boys to take sewing and typing as subjects in an ultra conservative society. We had to make place mats on old Singers and I remember being relaxed and hyper focussed while pinning, stitching and pressing them. This was probably the root of my obsession with straight lines and crisply-pressed seams! After school I had decided that I loved maps and launched my career at the largest mapping company in South Africa. I started as a typesetter and finally, years later, became a Senior GIS specialist, replacing the sewing machine with a computer and the needle with a mouse. I've now been a GIS Specialist for over 20 years.

As the pandemic hit, my then-partner bought an upholstery company that had hundreds of meters of unused fabric that I needed to find a use for, I hated the fact that it was going to end up in a landfill. I bought a sewing machine, taught myself to sew again using online instruction and started making tote bags which I sold in a few boutique shops in Johannesburg.

When I moved to England a few years back the sewing bug had really hit me and I started playing around with making my own clothes. My favourite item has to be my Inverness Cape, it was by far the most challenging and impressive garment I've made – and a conversation starter! I'm starting to really find my own style which is a great feeling, becoming myself, I think I'd call my style Street Chic!

Max describes his pieces as 'usually quite unorthodox and modern," see more @sewn_wolf

NEXT ISSUE

- Easy-sew apron
- Denim shirt dress
- How to sew ruffles
- Self-draft duster
- Quilted oven gloves
- £200 sewing prizes
- Embroidered hat
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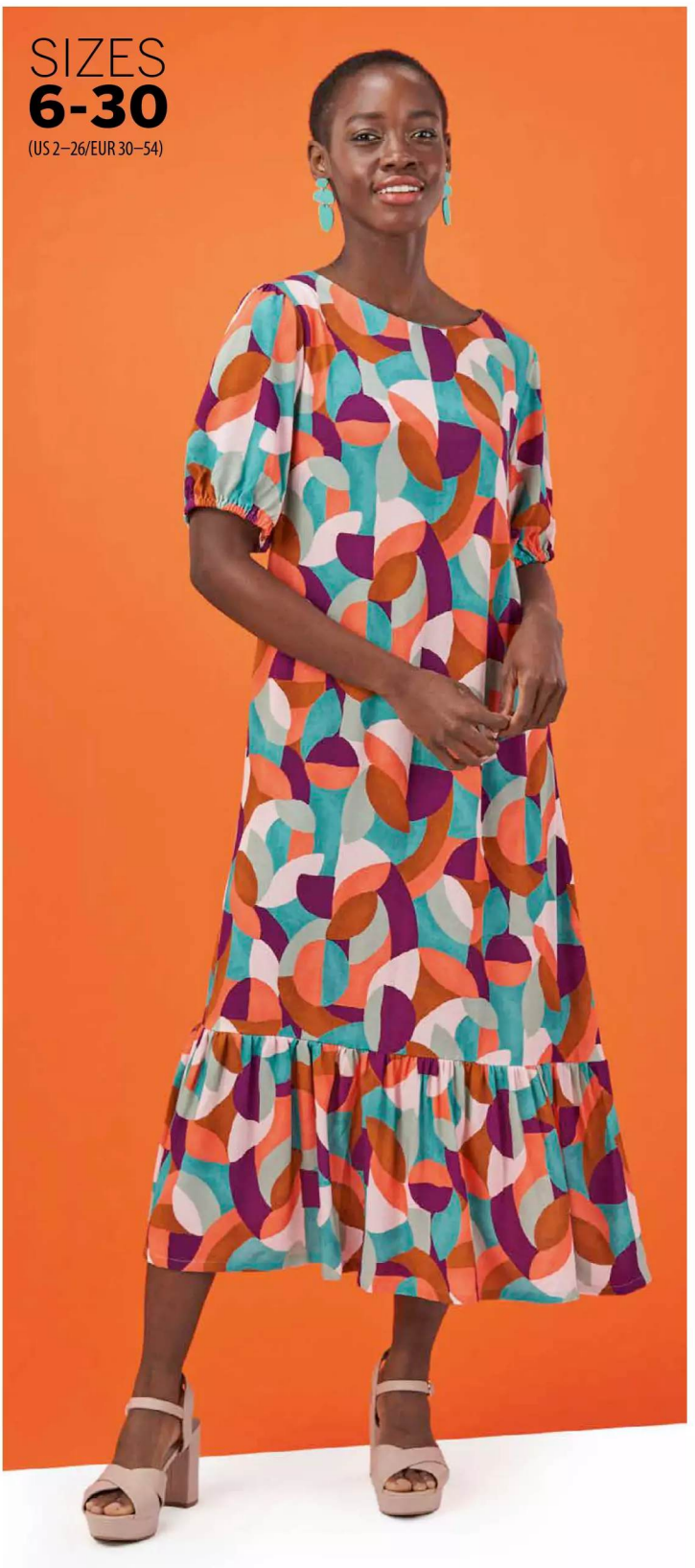
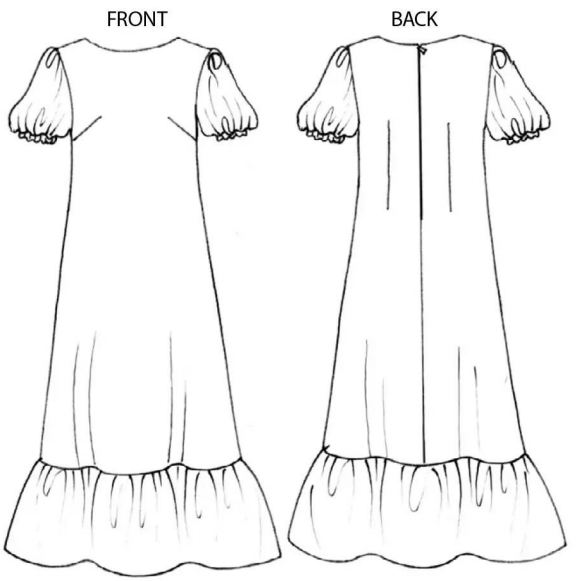
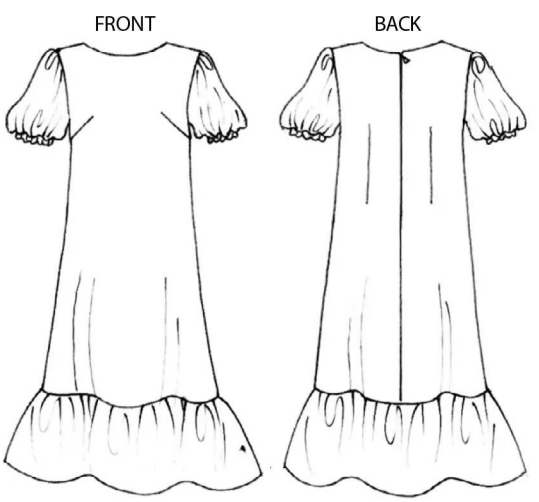
6-30
(US 2–26/EUR 30–54)



DRESS A



DRESS B



THE SALI DRESS

Sew this loose-fitting smock-style dress with elasticated puff sleeves, frilled hem and two length options

PACK INCLUDES

- Pattern sheet x 2 (Tracing required)
- Instruction sheet

YOU WILL NEED

Fabric:

- Dress A: sizes 6-20 - 2.8mx140cm, sizes 22-30 - 3mx140cm
- Dress B: sizes 6-20 - 2.4mx140cm, sizes 22-30 - 2.9mx140cm
- Lightweight iron-on interfacing: 30x90cm
- Zip: 56cm
- Narrow elastic: 1m
- Matching thread
- Basic sewing kit

NOTES

- Seam allowance is 1.5cm.
- Please note that this dress can only be made from 140cm wide fabric due to the width of the frill.

FINISHED LENGTH

- Dress A: Approximately 117cm
- Dress B: Approximately 107cm

FABRIC SUGGESTIONS

- Lightweight drapey fabrics such as Tencel, viscose, fine soft cottons and silk.

Shop more of our Simply Sewing patterns in our online shop at simplysewingpatterns.etsy.com

BODY MEASUREMENTS

SIZE	UK	6	8	10	12	14	16	18	20	22	24	26	28	30
	US	2	4	6	8	10	12	14	16	18	20	22	24	26
	EUR	30	32	34	36	38	40	42	44	46	48	50	52	54
TO FIT BUST	cm	75	79	83	87	92	97	102	107	112	117	122	127	132
	in	30	31	33	34	36	38	40	42	44	46	48	50	52
TO FIT WAIST	cm	58	61	64	67	71	76	81	87	93	99	105	111	117
	in	23	24	25	26	28	30	32	34	37	39	41	44	46
TO FIT HIPS	cm	80	84	88	92	97	102	107	112	117	122	127	132	137
	in	31	33	35	36	38	40	42	44	46	48	50	52	54

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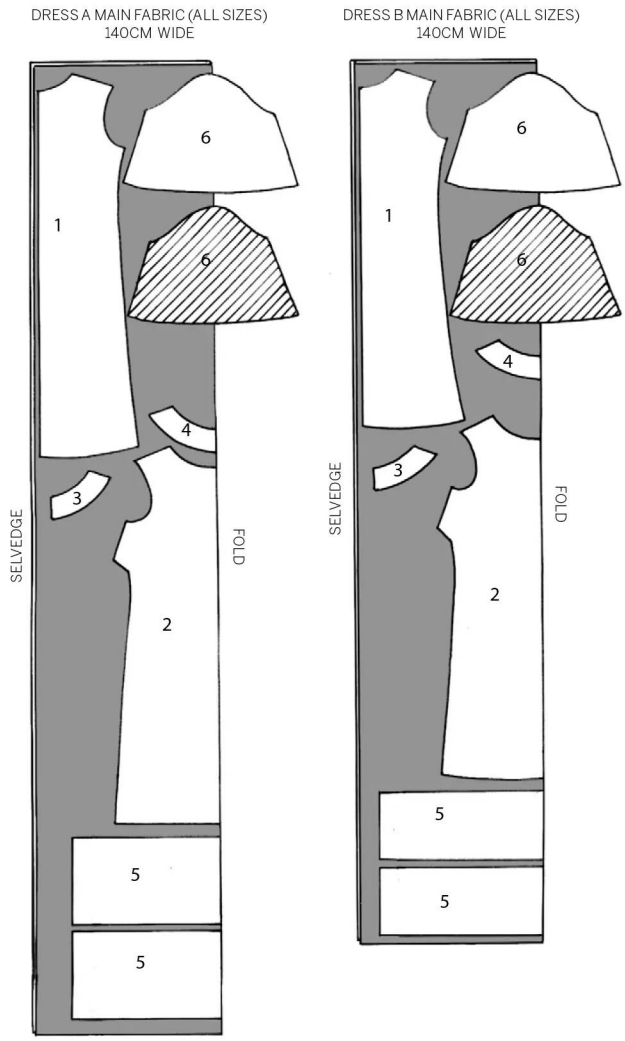
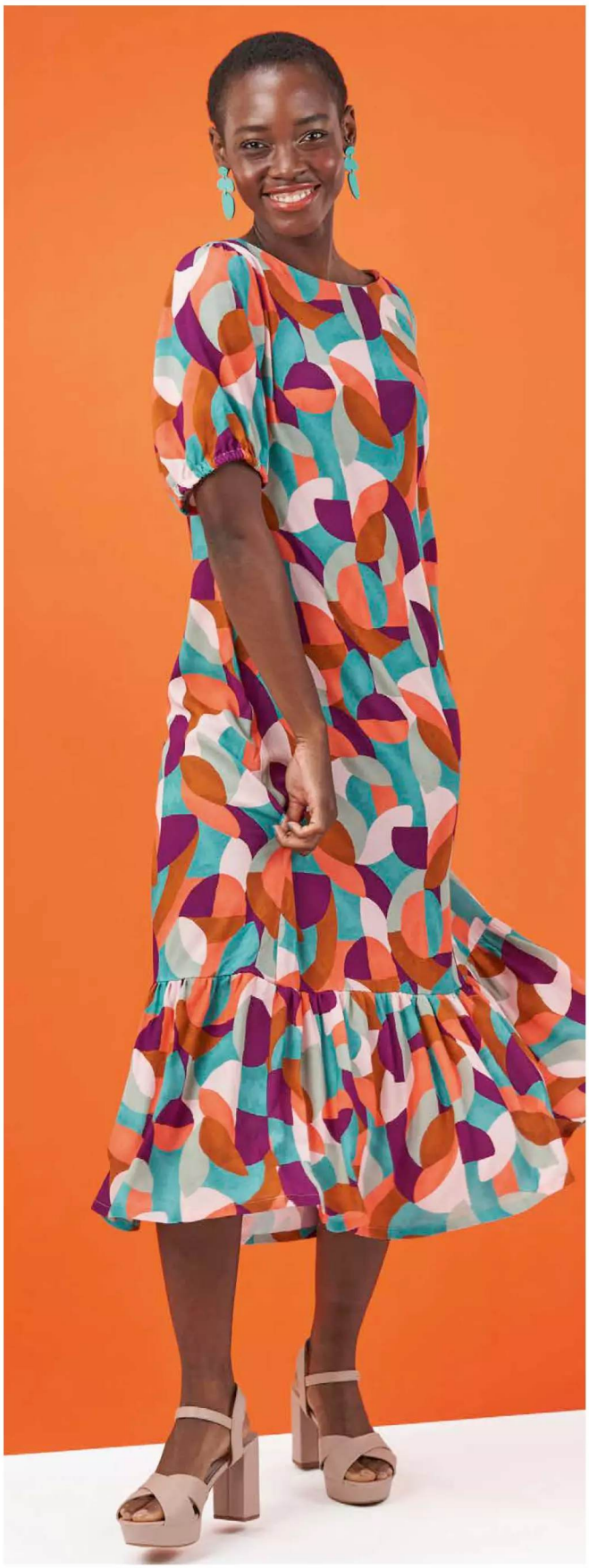
CUTTING LAYOUT



KEY - CUTTING LAYOUT

- Fabric
- Place pattern pieces printed side up
- Place pattern pieces printed side down



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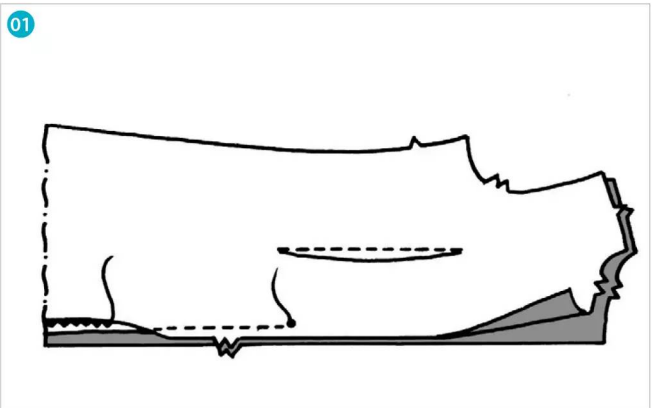
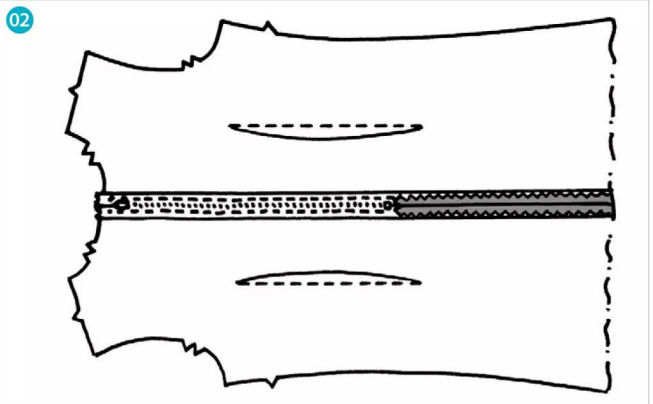
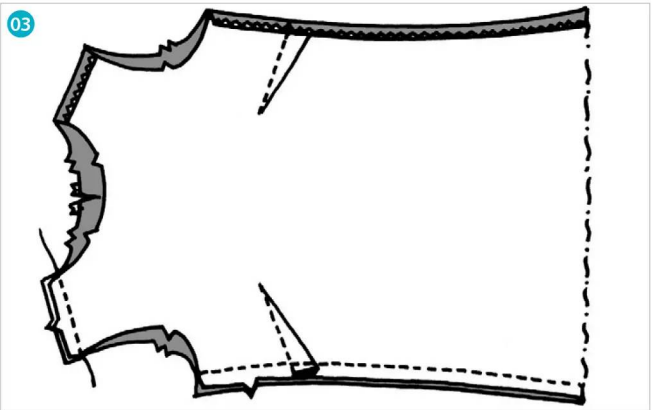
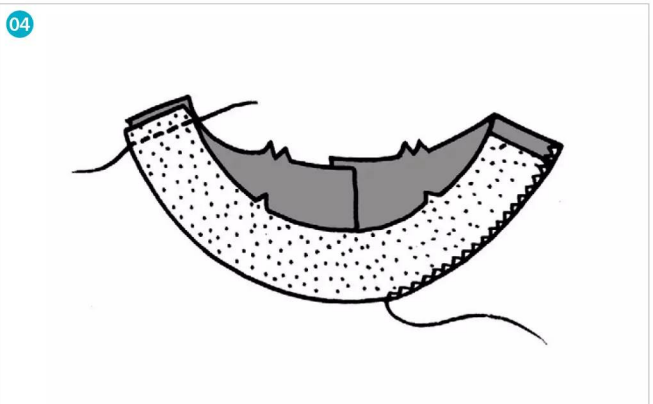








FABRIC KEY – STEPS

Right side Wrong side Interfacing

STITCHING TERMS

RS/WS: Right side/wrong side of the fabric. The right side usually has the print, design, or texture, and the wrong side is usually plain or duller in appearance.
Finish the seams: Finish the raw edges with a zigzag stitch or an overlocker.
Machine tack: Use a long stitch length to hold a section in place. Don't backstitch at the start and end.
Press: Pressing fabric is placing the iron down, holding it for a few seconds, lifting it and placing it down again. Ironing is the movement of sliding the iron back and forth to remove creases.
Staystitch: Stitching in areas prone to stretching such as necklines to hold the fabric in shape while it is being worked on.
Topstitch: Stitching usually from the right side of the garment to hold seam allowances in place, or can be used for decorative purposes.
Toile: A test garment, often made from calico or muslin, to check the fit or test a pattern before the real fabric is used. Known as a muslin in the US.

STITCHING NOTES

Seam allowance is 1.5cm, unless otherwise stated.

CUTTING OUT

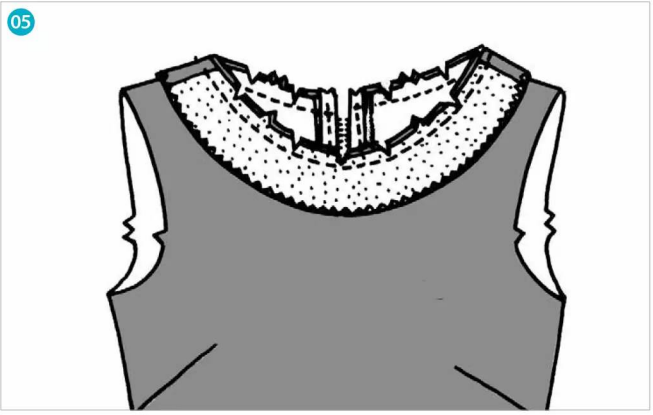
Step one From the main fabric cut:
Dress Back (1): one pair
Dress Front (2): one on fold
Back Neck Facing (3): one pair
Front Neck Facing (4): one on fold
Frill (5): two on fold
Sleeve (6): one pair
Step two From the interfacing cut:
Back Neck Facing (3): one pair
Front Neck Facing (4): one on fold

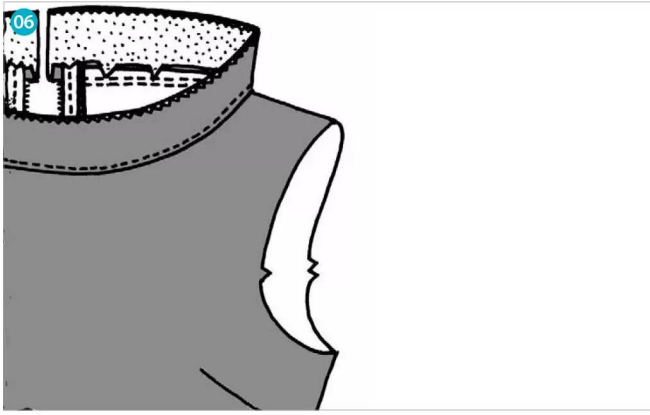
Head to our in-depth zip tutorial here!

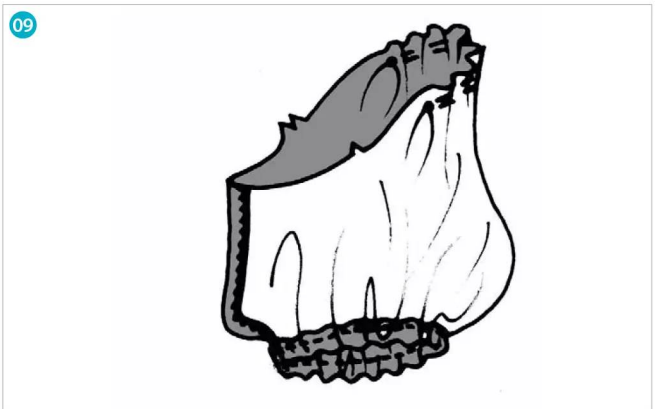
MAKING THE DRESS

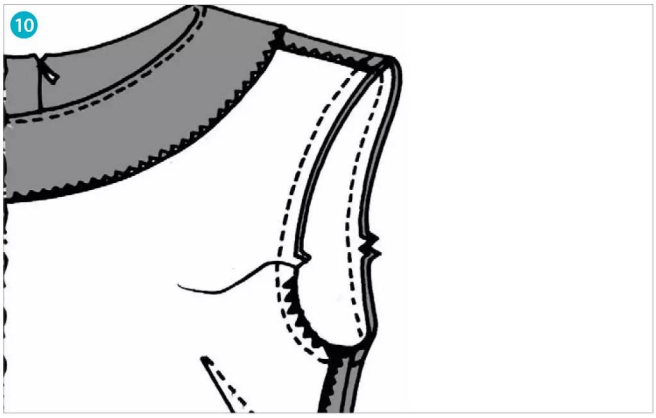
ASSEMBLING THE BODICE

Step one Pin and stitch the darts in the Dress Back pieces. Press them towards the centre back. Matching the notches, pin and stitch the Dress Backs together at the centre back seam below the circle with a normal stitch length. 01
Step two Baste the centre back seam above the circle with a long stitch length. Finish the seam allowances separately and press them open.
Step three Insert the zip in the centre back seam by basting it in place first, and then topstitching from the right side (RS). Remove the basting stitches. 02
Step four Pin and stitch the bust darts in the Dress Front and press them downwards. Matching the notches, pin and stitch the Dress Back to the Dress Front at the side and shoulder seams. Finish the seam allowances and press them open. 03
Step five Press the interfacing to the wrong side (WS) of the corresponding Front/Back Neck Facing pieces.
Step six With RS together, pin and stitch the Front Neck Facing to the Back Neck Facing at the shoulder seams. Trim the seam allowances to 1cm and press them open. Finish the lower edge of the facing pieces. 04
Step seven Matching the notches and shoulder seams, pin and stitch the assembled facing piece to the neck edge of the dress bodice. Trim the seam









allowances and clip around the curves. 05

Step eight Press the seam allowances towards the facing. From the RS, understitch close to the seam on the facing piece, stitching through the facing and seam allowances only. 06

Step nine Press the facing onto the WS and slipstitch to the shoulder seams.

Step ten Turn under the seam allowances of the facing at the centre back and slipstitch to the zip tape. 07

INSERTING THE SLEEVES

Step one Insert two rows of long gathering stitches around the sleevehead between the circles.

Step two Matching the notches, pin and stitch the Sleeve side seam. Neaten the seam allowances and press them open. Press under 5mm then 1.5cm around lower edge of the Sleeves and stitch to form a casing, leaving a gap for threading the elastic. 08

Step three Thread the elastic through the casing. Adjust to fit comfortably, then overlap the ends and stitch securely. Sew up the gap in the casing. 09

Step four To insert the Sleeves, turn the dress WS out and the Sleeves RS out. Matching the notches and side seams and with the sleeve circle at the shoulder seam, pin the Sleeves into the armholes. Draw up the gathering stitches to fit the armhole. Stitch seam. 10

Step five Trim the seam allowances to 1cm and finish them together.

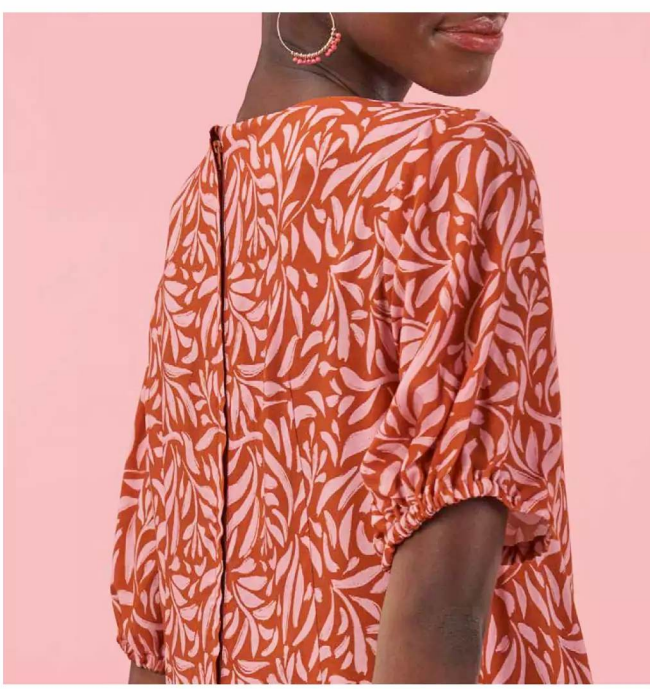
ADDING THE FRILL

Step one Pin and stitch the Dress Frill sections RS together at side seams. Finish seam allowances and press them open.

Step two Stitch two rows of long gathering stitches around the top edge of the frill. Press under 1cm then 3cm around the lower edge of the frill and topstitch in place. 11

Step three Draw up the gathers to fit the lower edge of the dress and arrange them evenly.

Step four Matching the side seams, pin and stitch the Dress Frill to the lower edge of the dress. Finish the seam allowances together. 12



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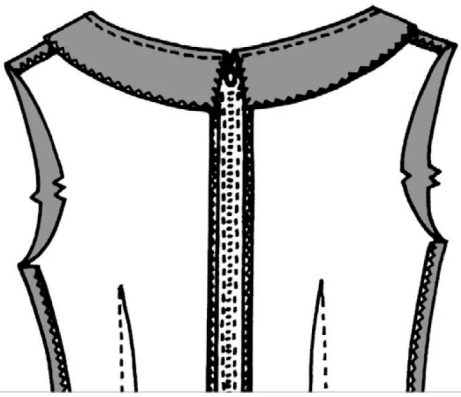

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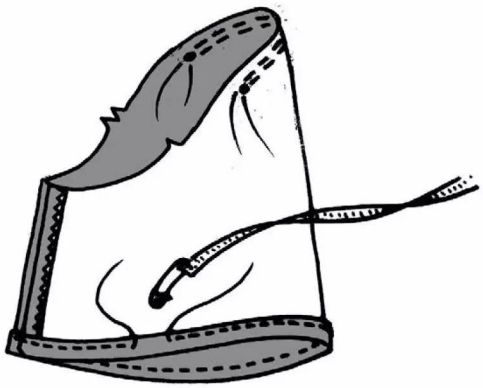

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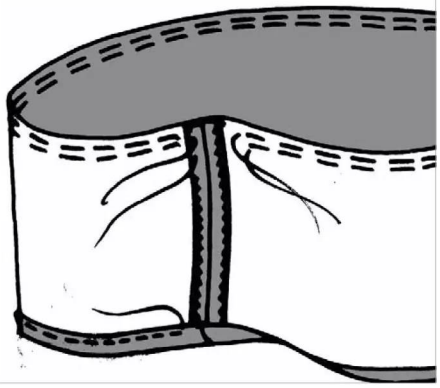

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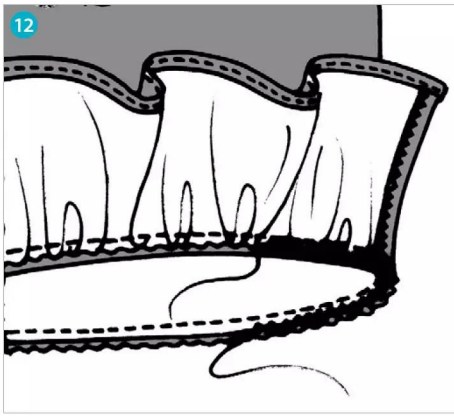
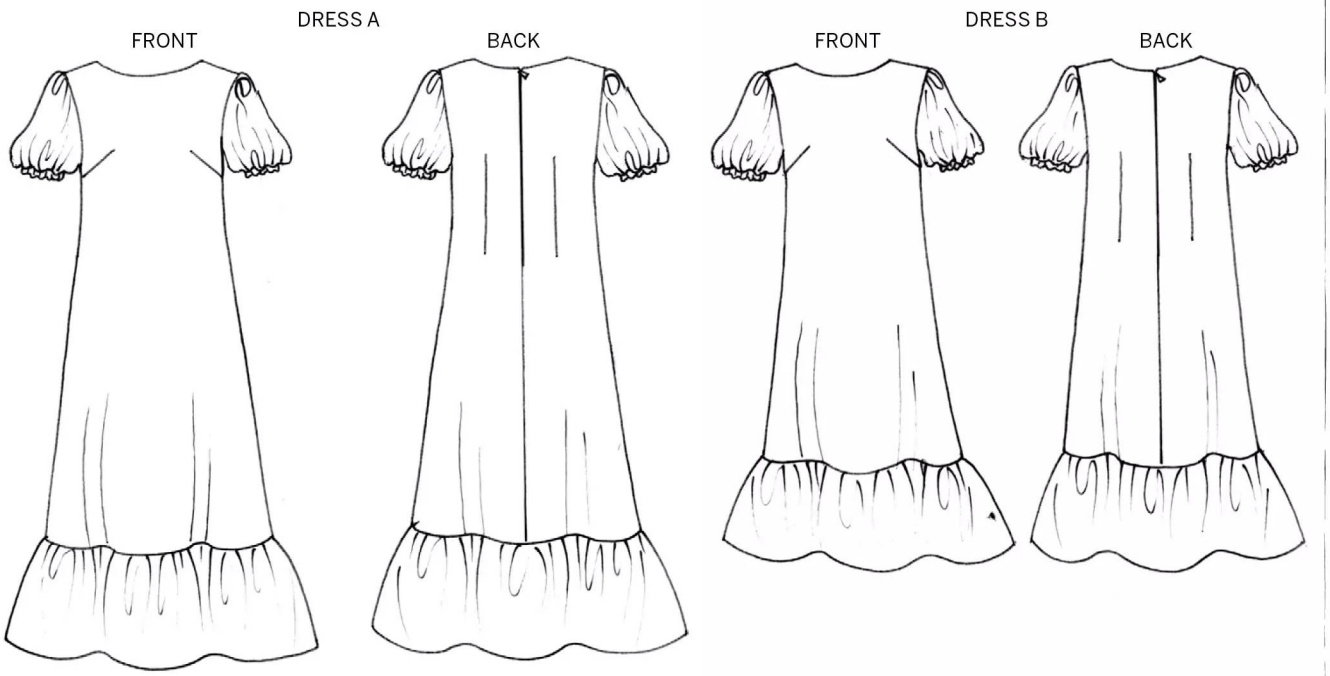
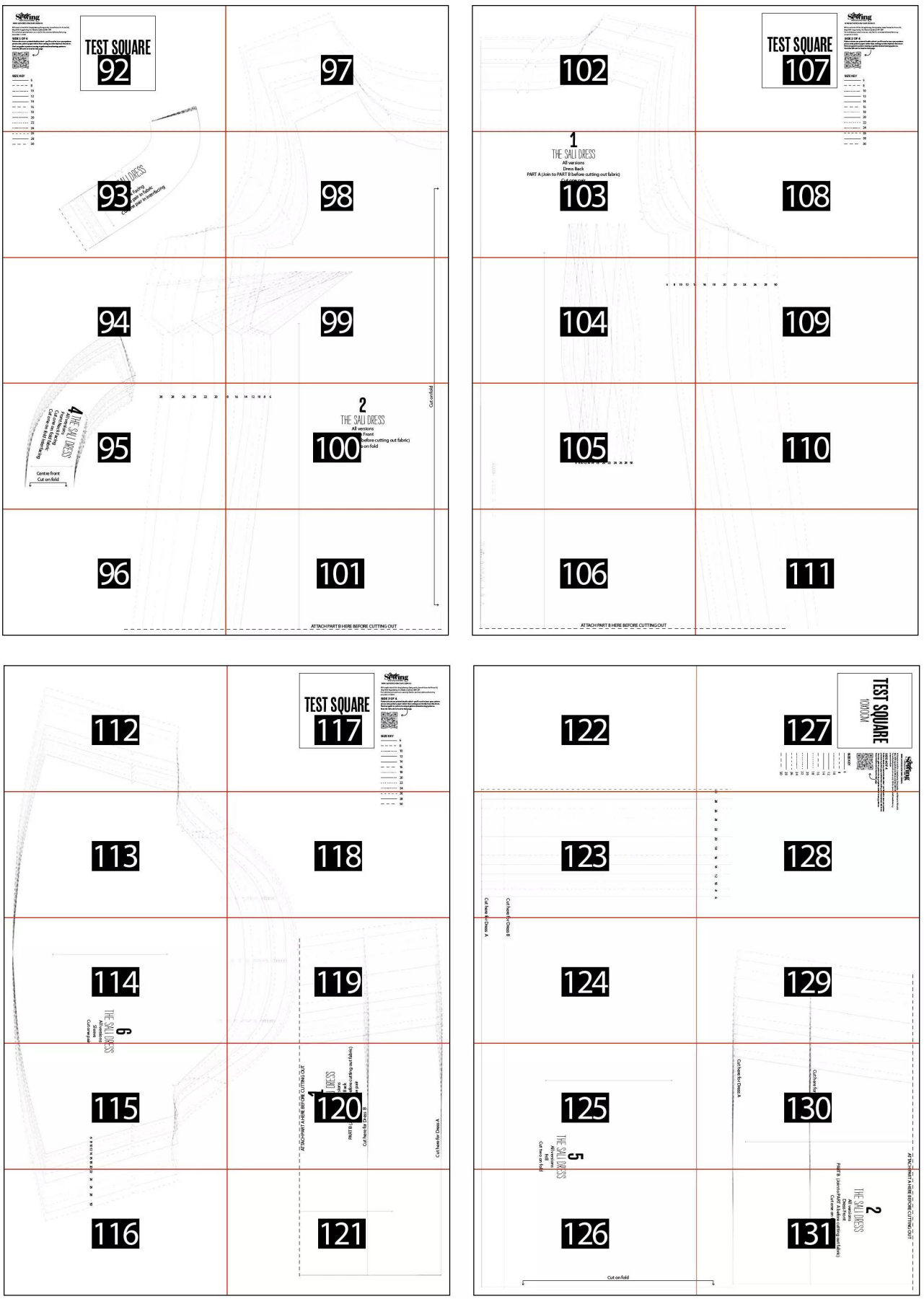


DIAGRAMS



HOW TO PRINT THIS PATTERN

Print out the following pages on A4 paper at 100%.
Overlap the red lines and tape the sheets in place using the guide below.



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SIDE 1 OF 4

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SIZE KEY

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TEST SQUARE

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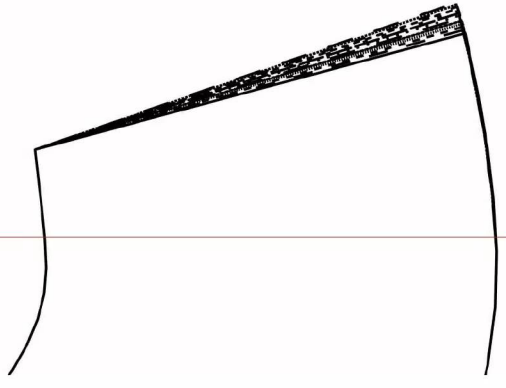

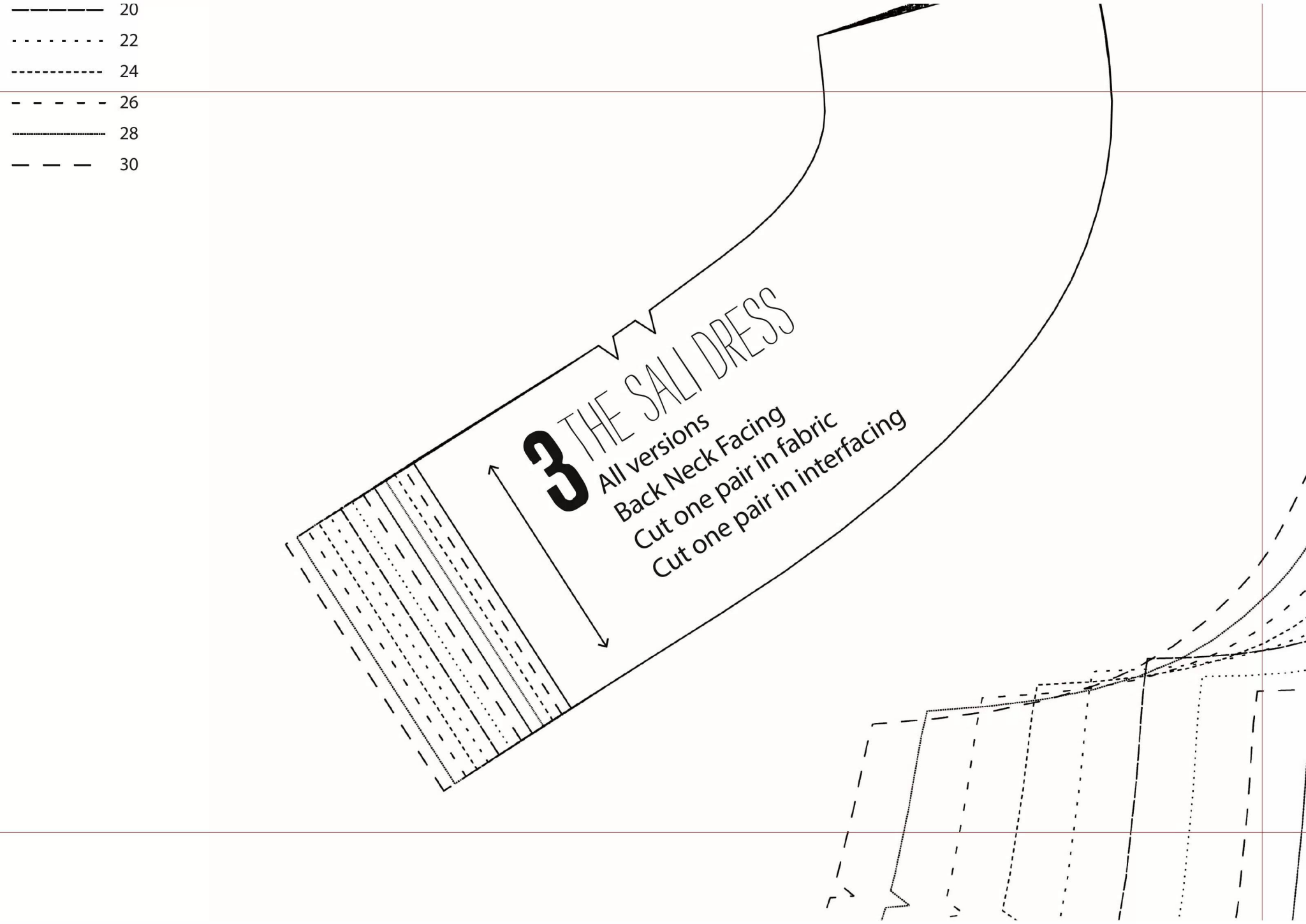
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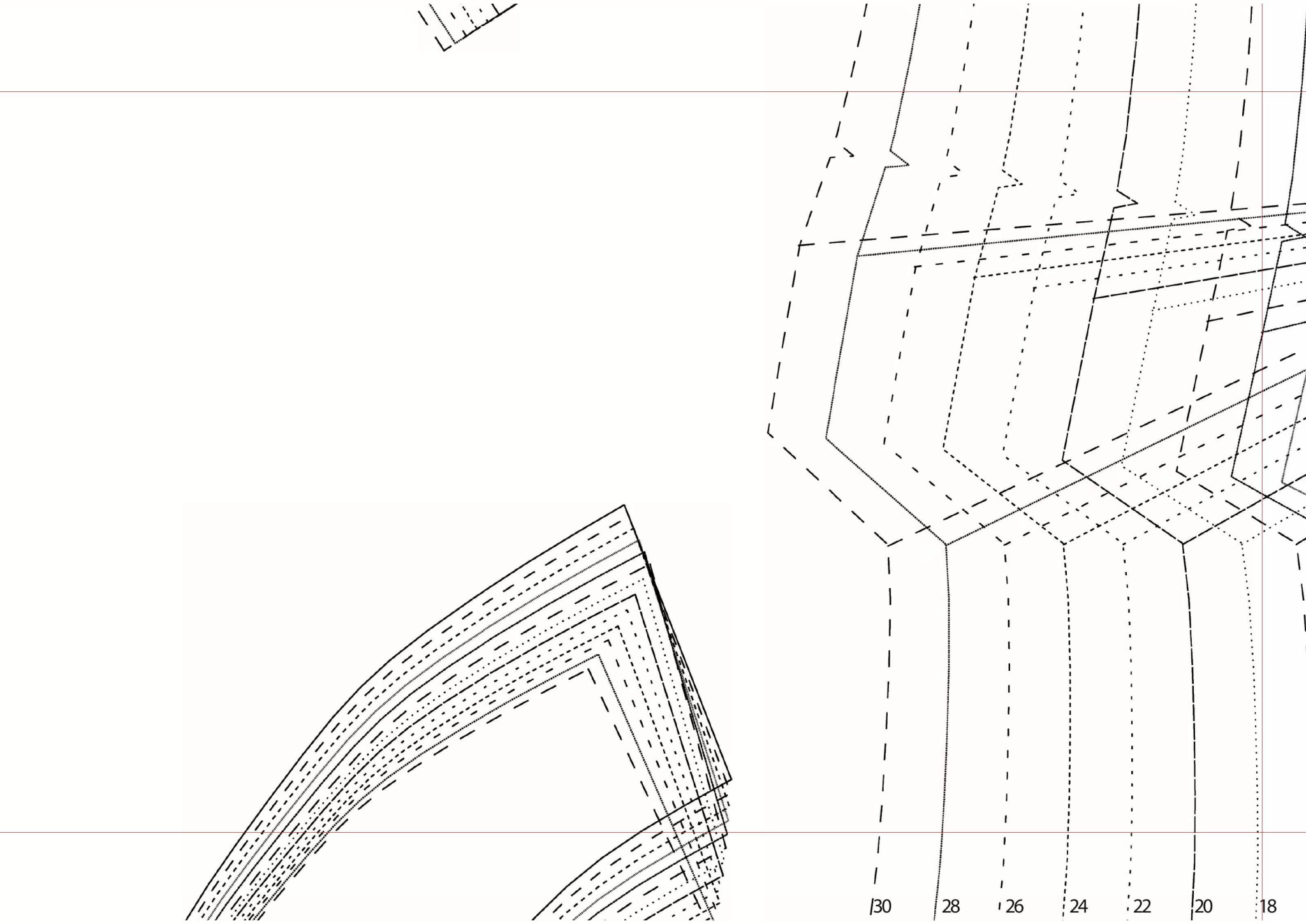
3 THE SALI DRESS
All versions
Back Neck Facing
Cut one pair in fabric
Cut one pair in interfacing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4 THE SALI DRESS
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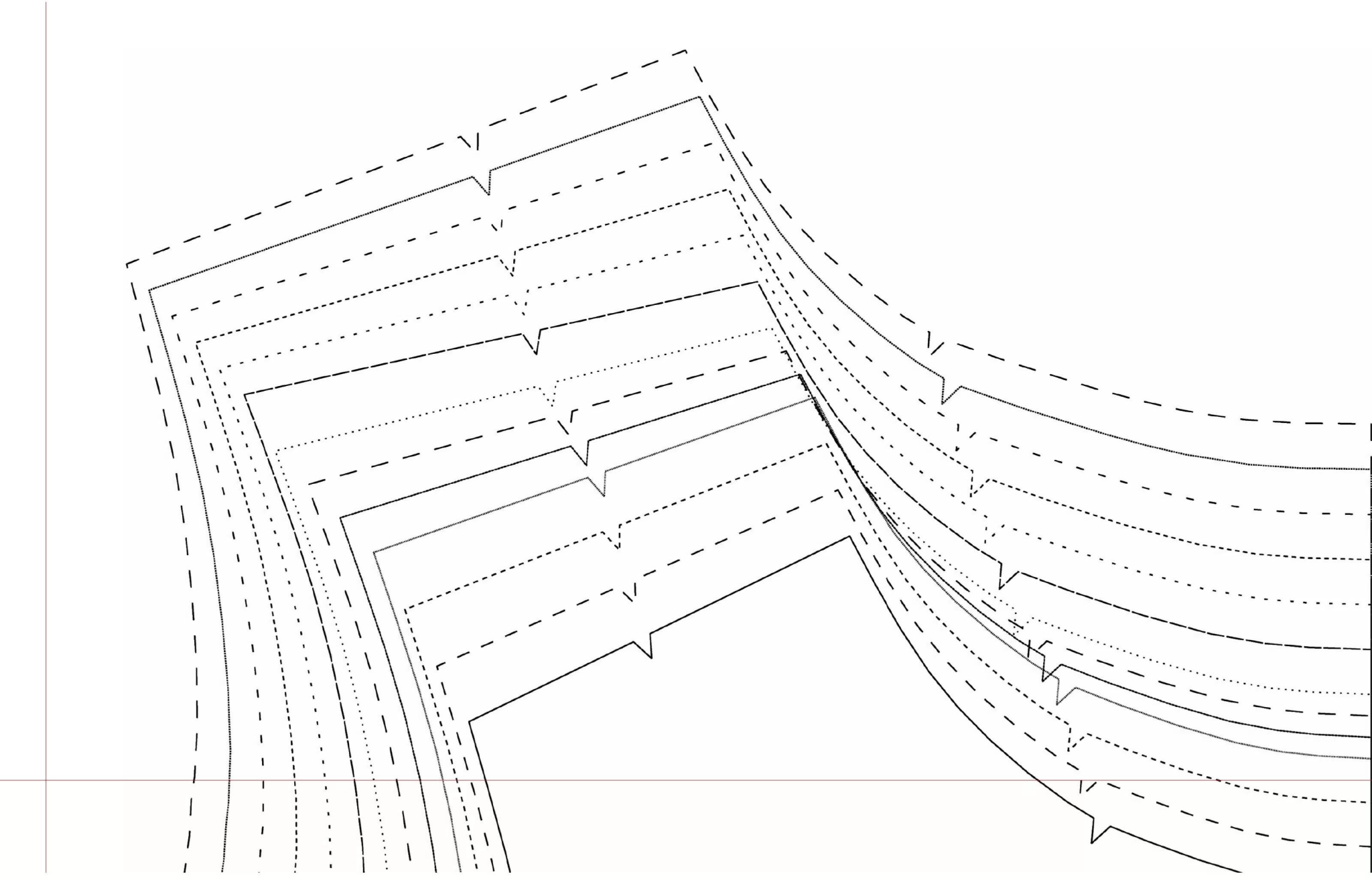
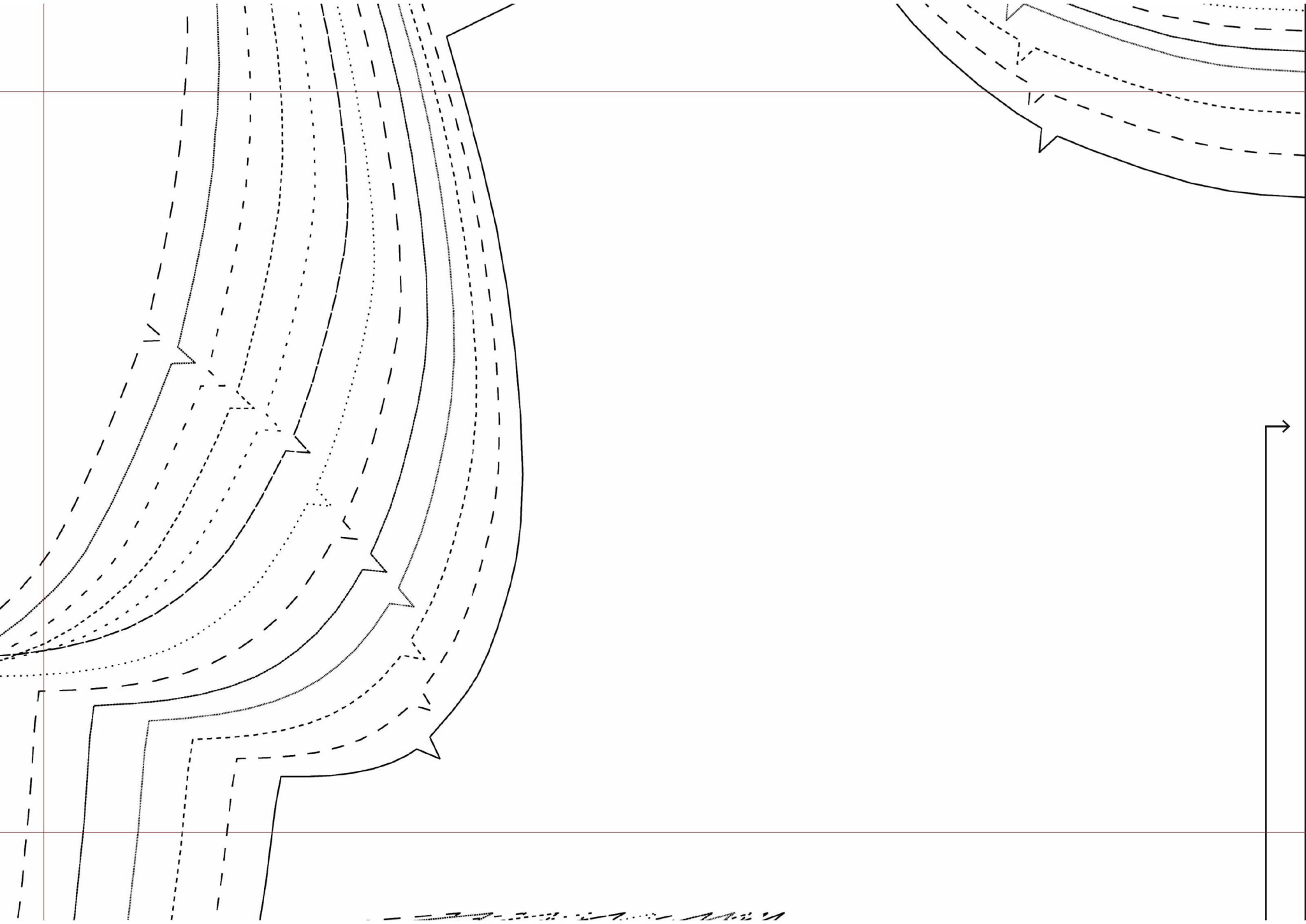
Front Neck Facing
Cut one on fold fabric
Cut one on fold interfacing
Centre front
Cut on fold





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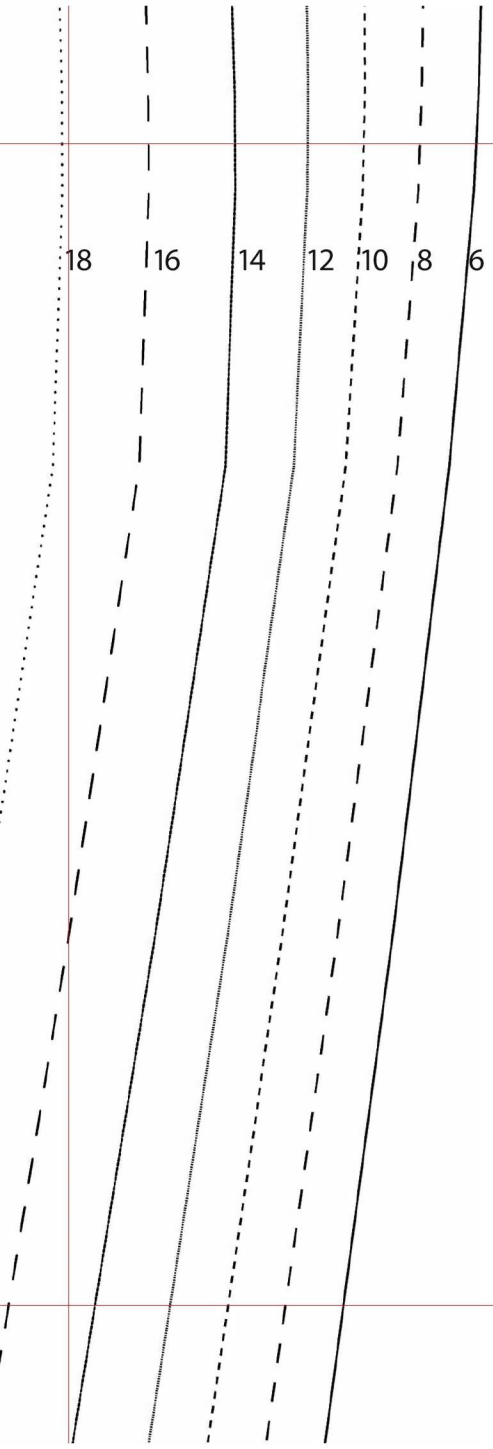


2

THE SALI DRESS

All versions

Dress Front

PART A (Join to PART B before cutting out fabric)

Cut one on fold

Cut on fold

ATTACH PART B HERE BEFORE CUTTING OUT

1

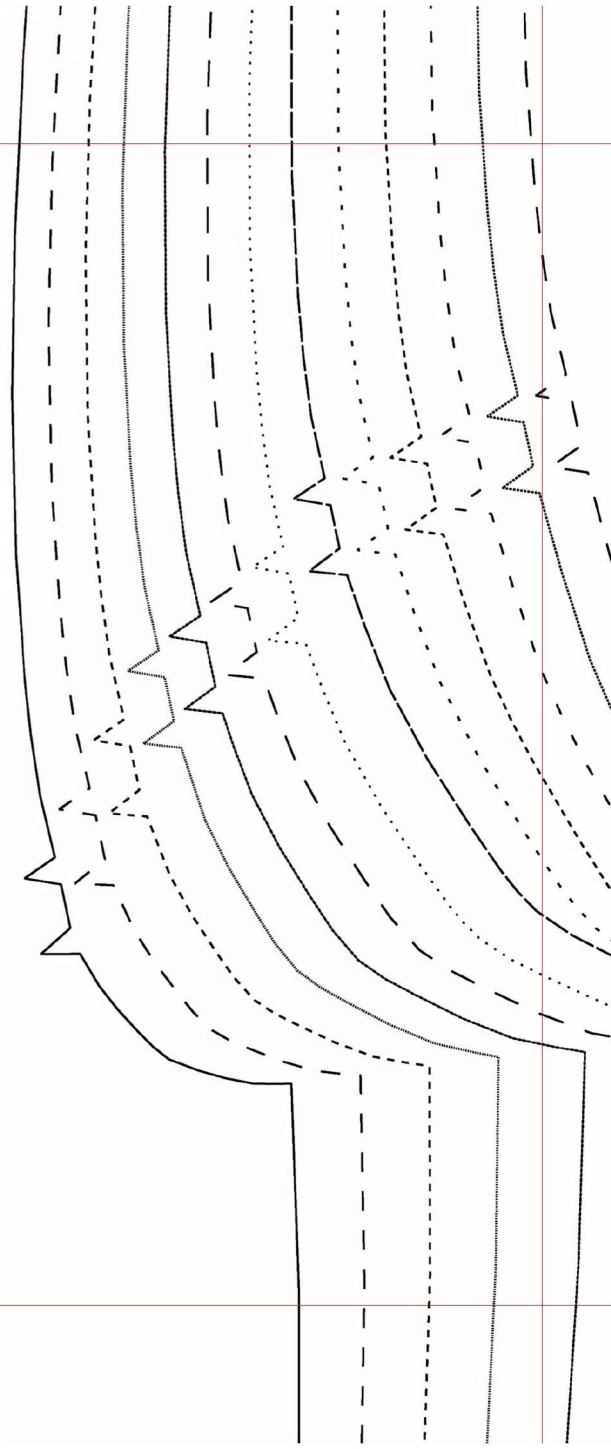
THE SALI DRESS

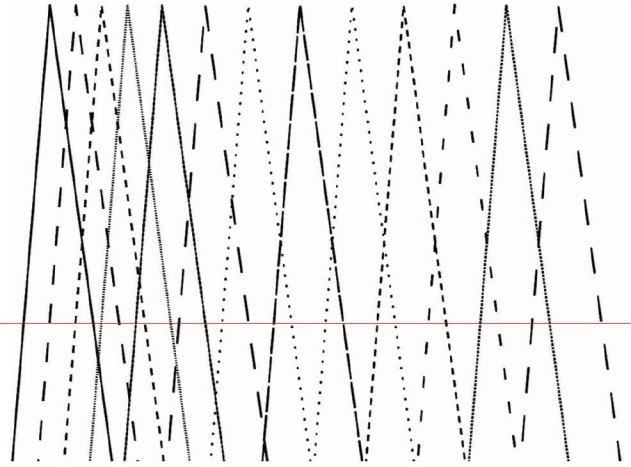
All versions

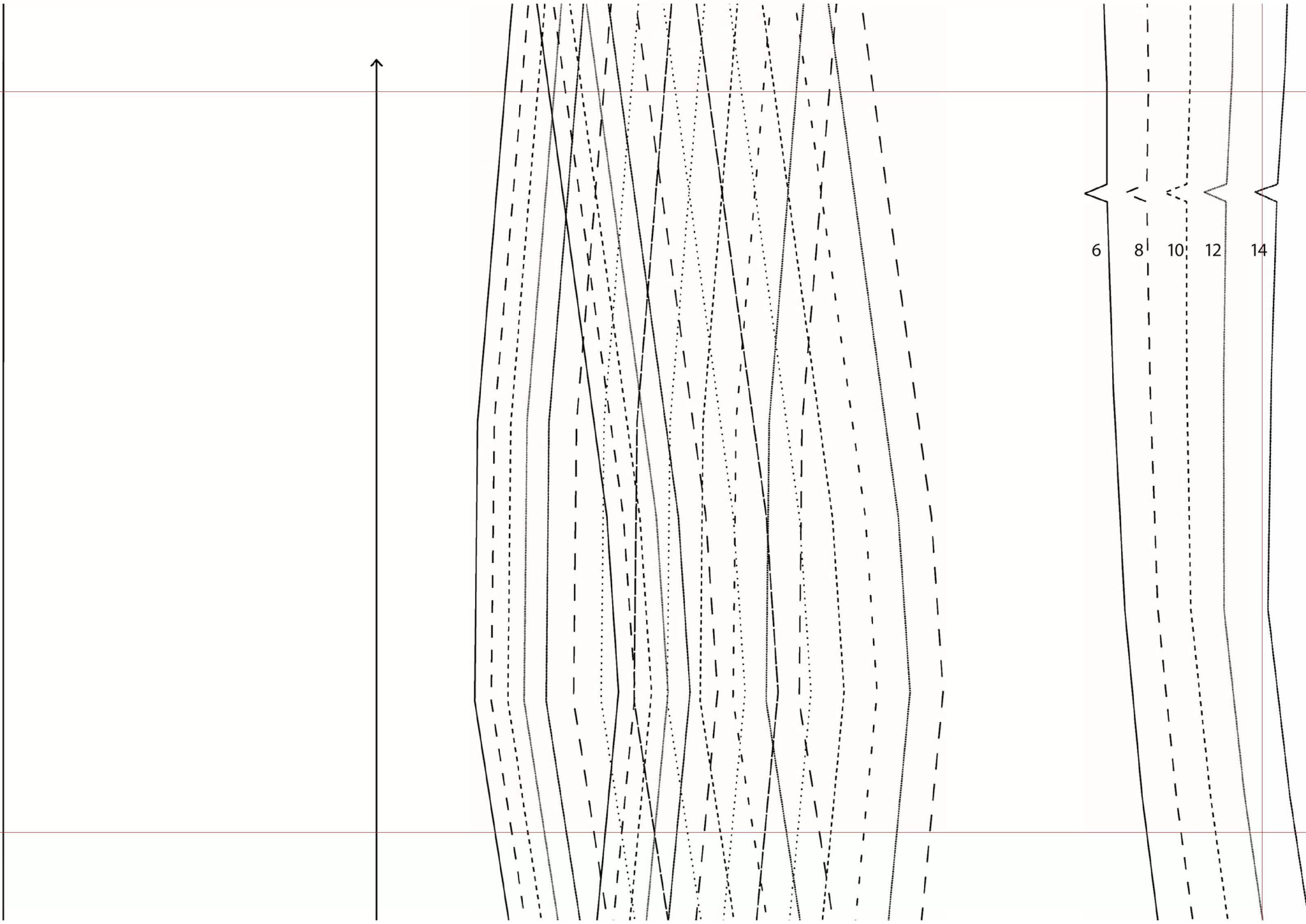
Dress Back

PART A (Join to PART B before cutting out fabric)

Cut one pair



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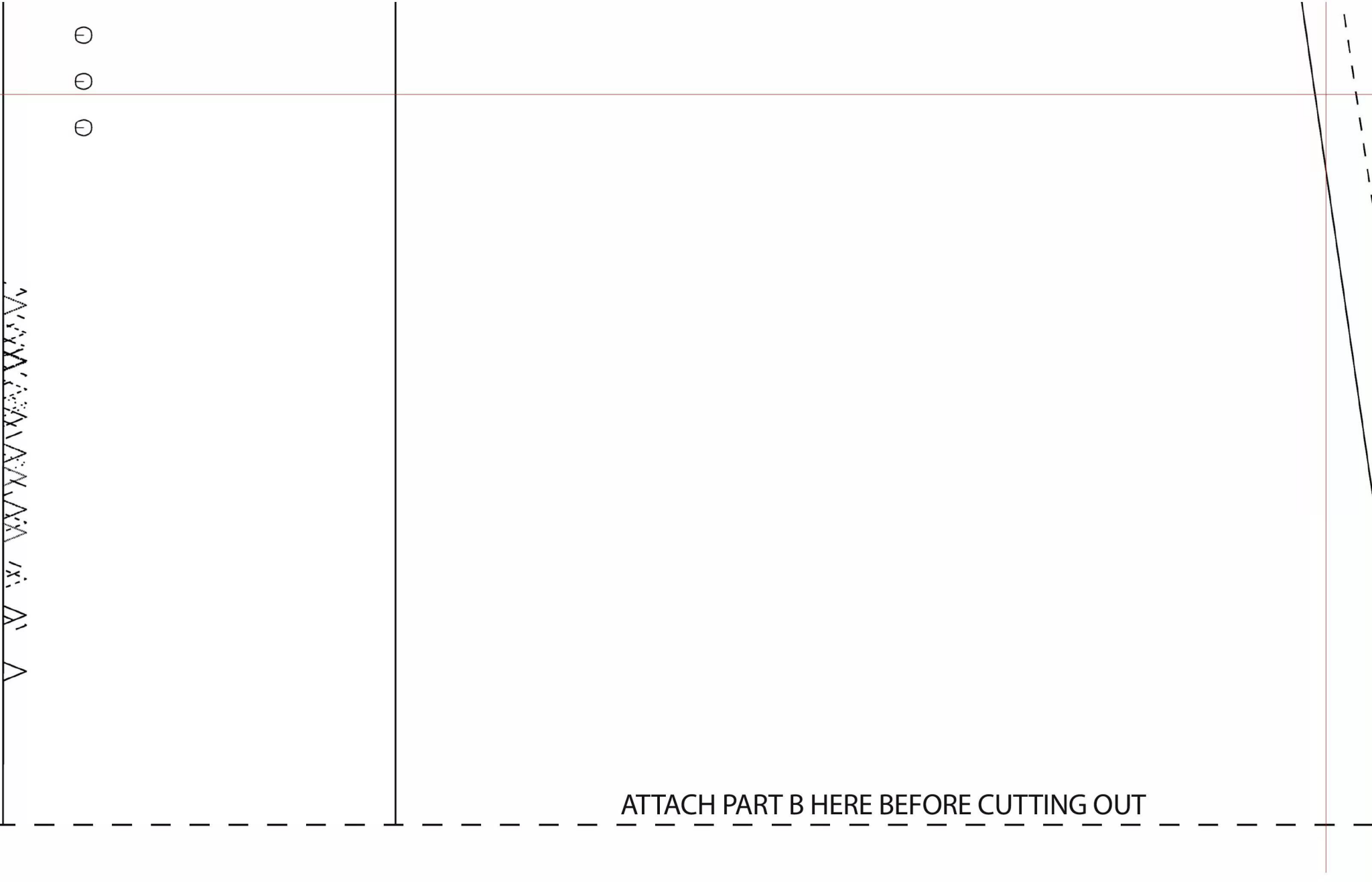
ATTACH PART B HERE BEFORE CUTTING OUT

TEST SQUARE

10X10CM

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SIDE 2 OF 4

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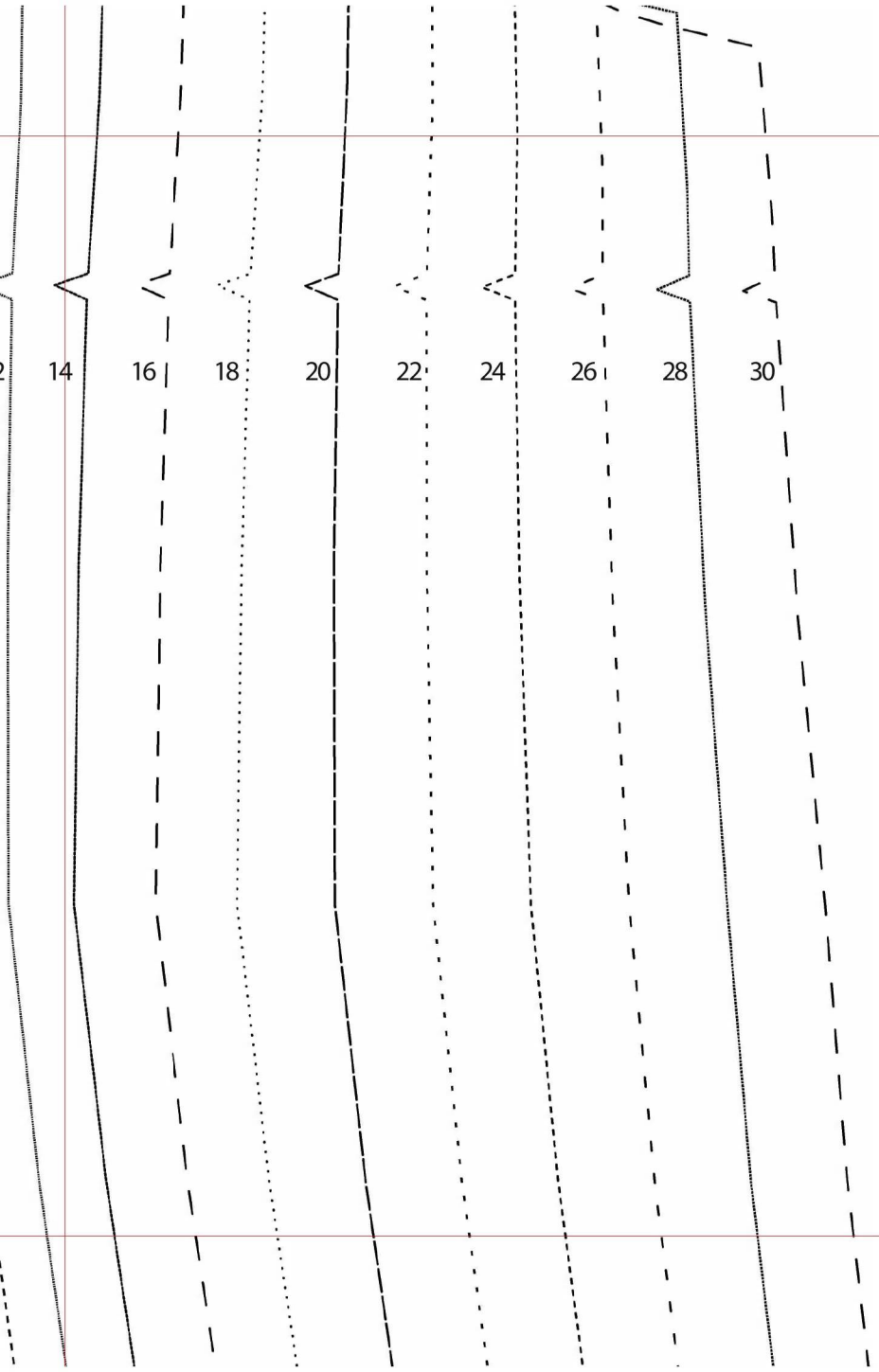
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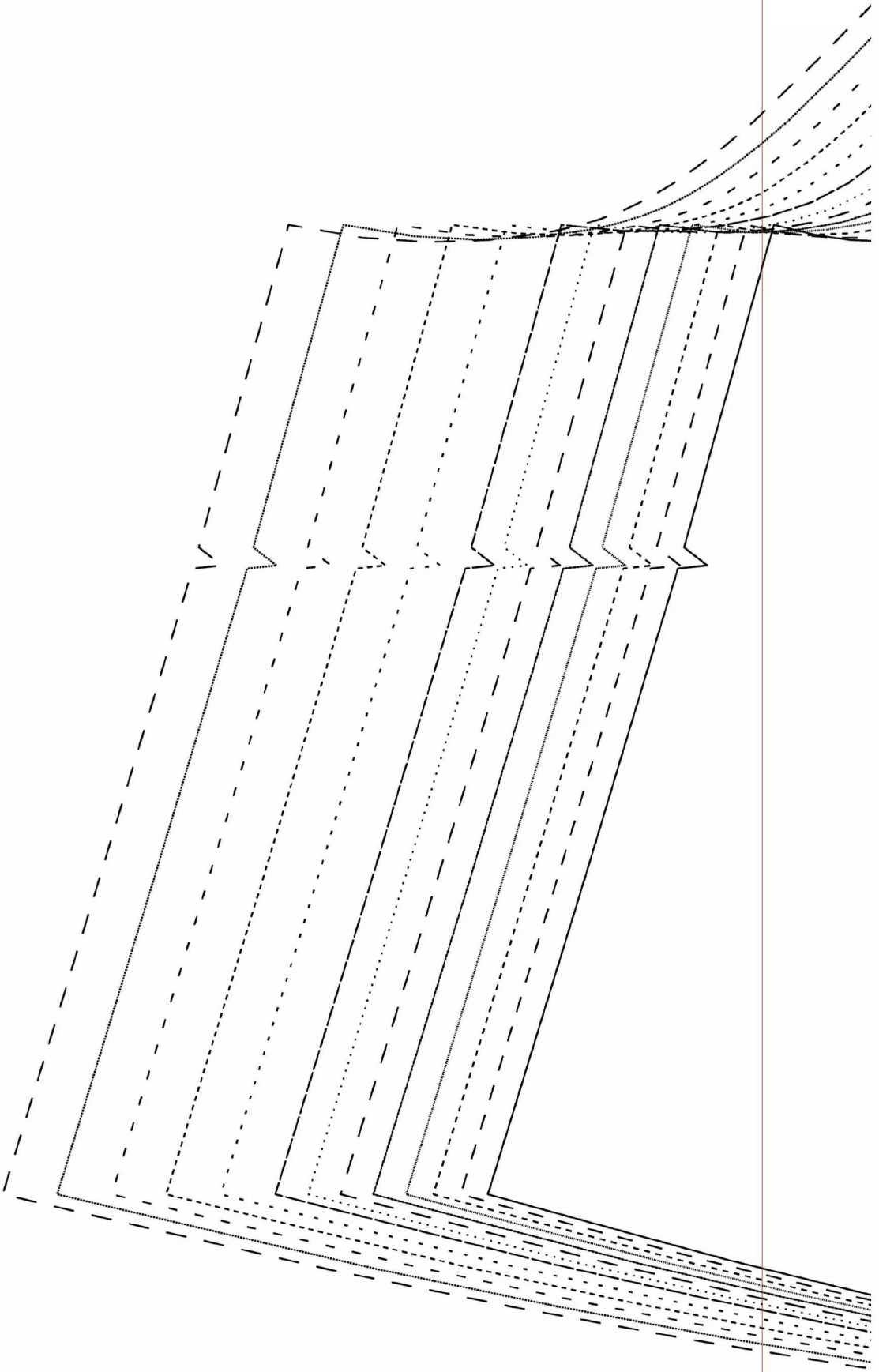


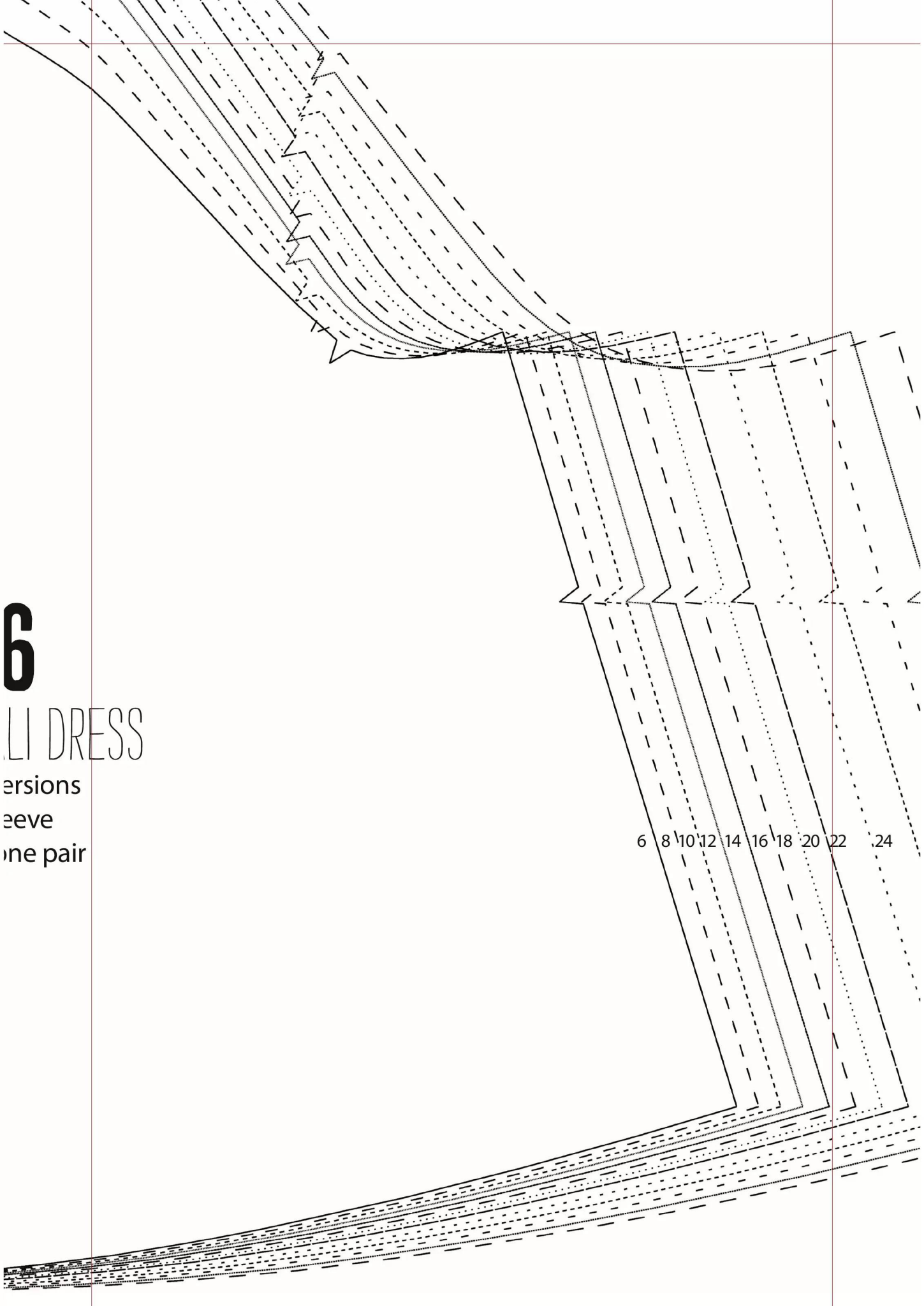
6

THE SALI DRESS

All versions

Sleeve

Cut one pair



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LI DRESS

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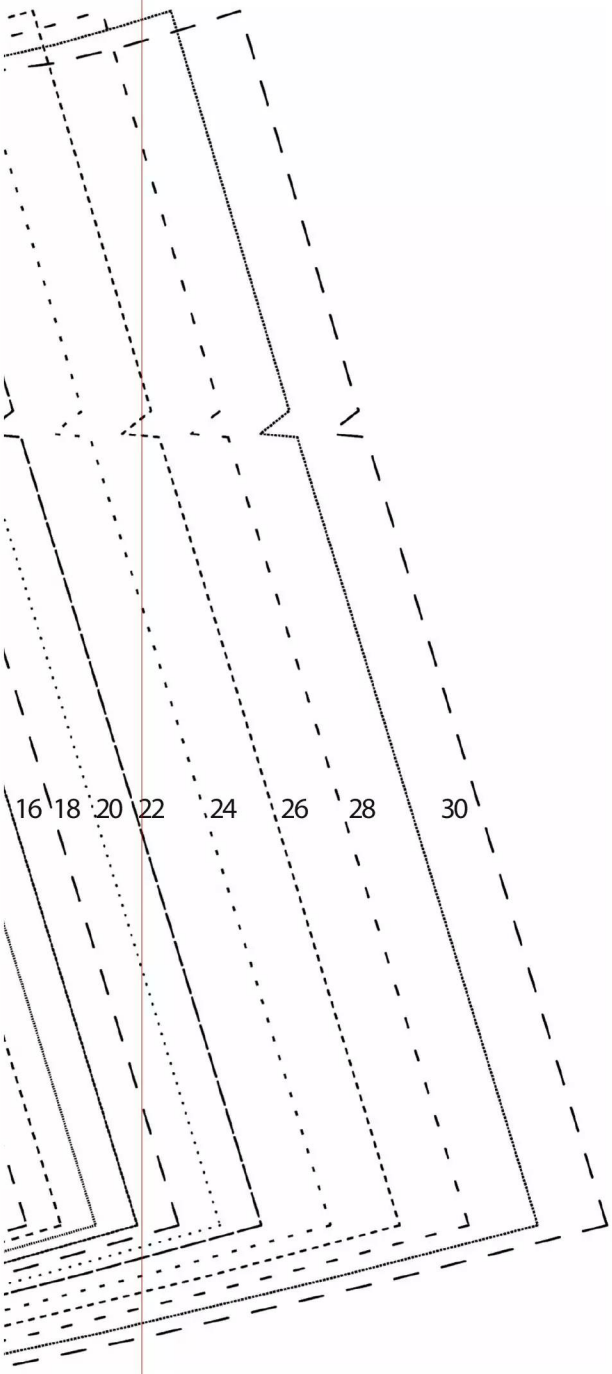
eeve

one pair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TEST SQUARE

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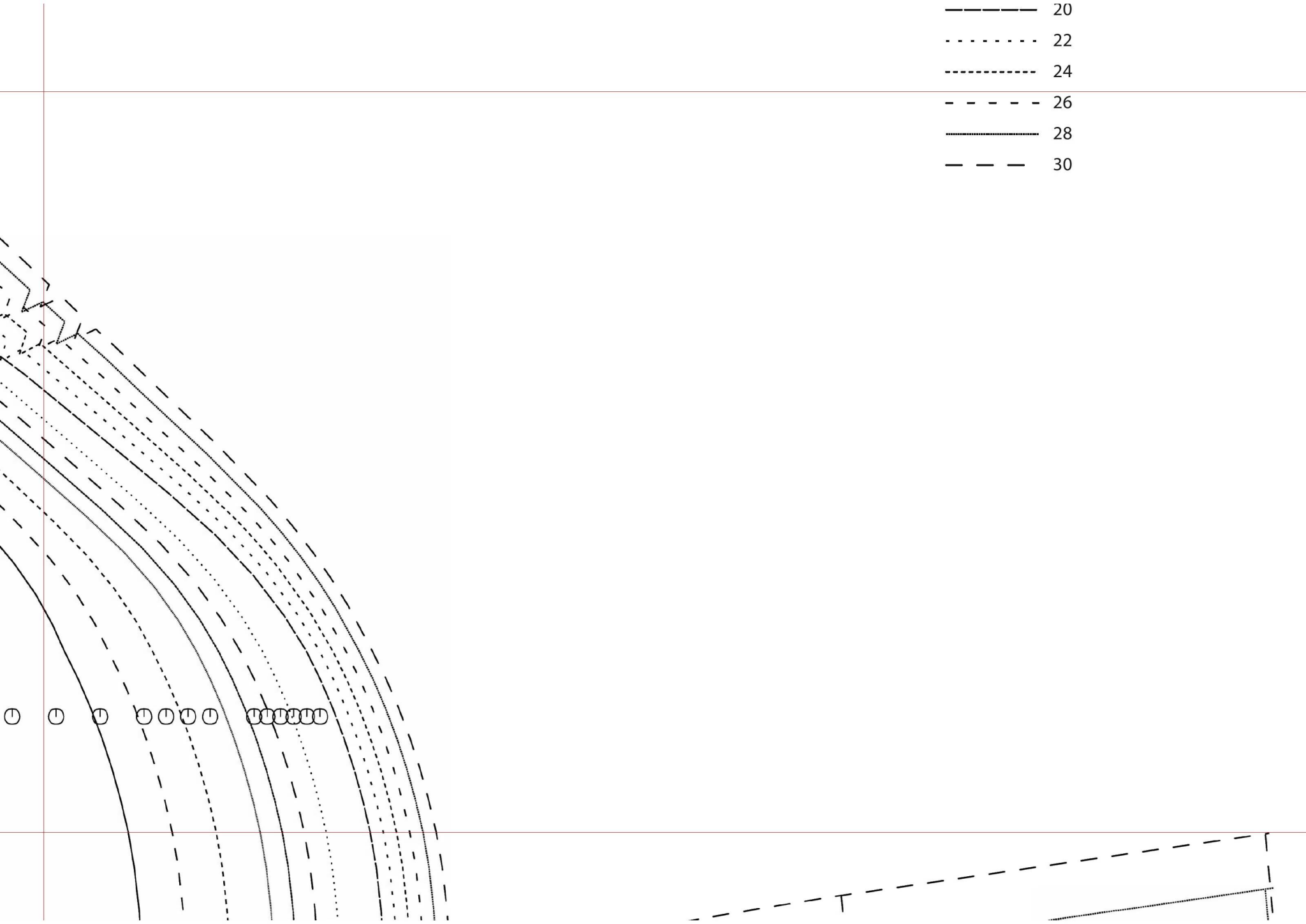
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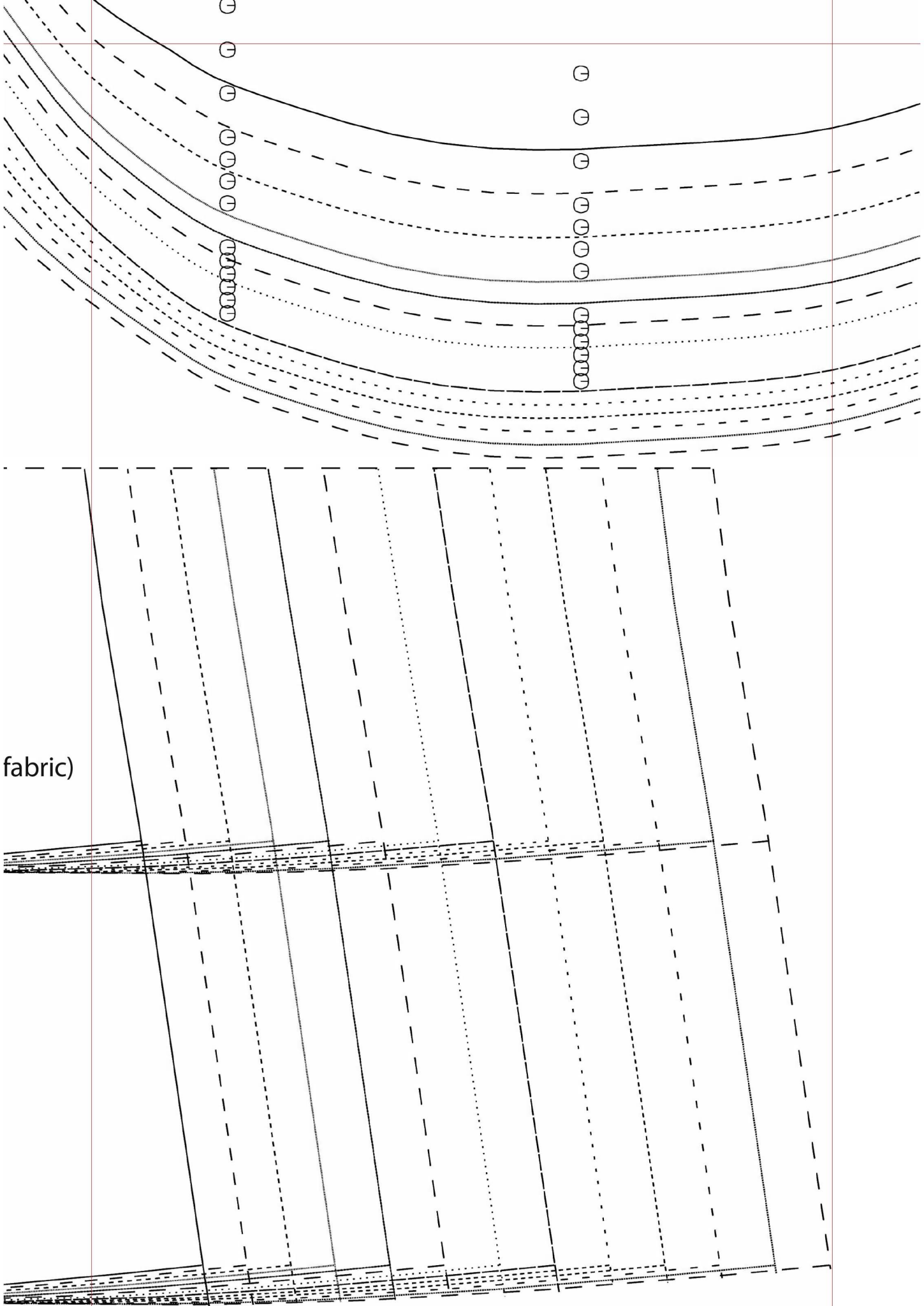

fabric)

ATTACH PART A HERE BEFORE CUTTING OUT

1

THE SALI DRESS

All versions

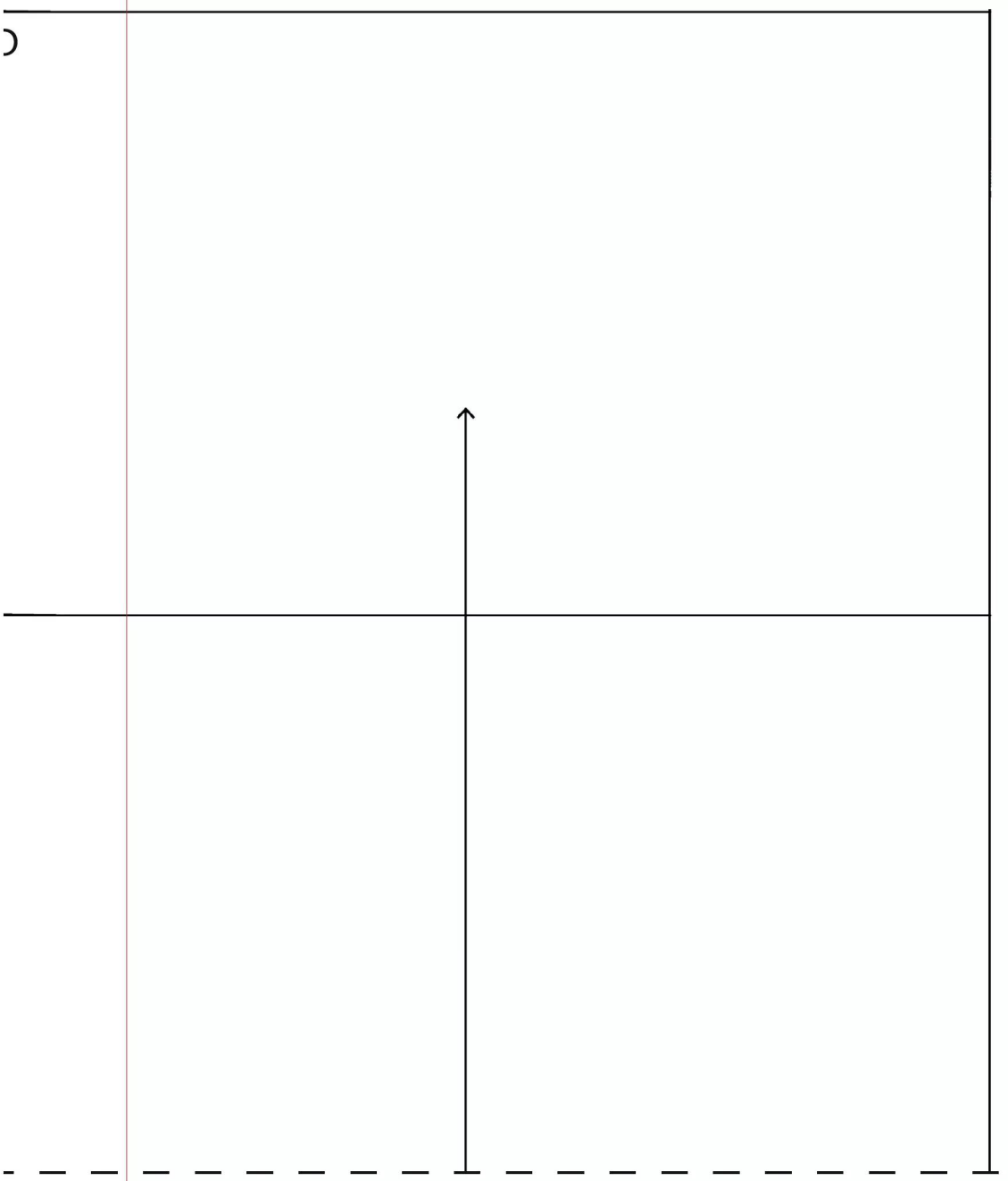
Dress Back

PART B (Join to PART A before cutting out fabric)

Cut one pair

Cut here for Dress B

Cut here for Dress A



Cut here for Dress

Cut here for Dress

ıt here for Dress B

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5

THE SALI DRESS

All versions

Frill

Cut two on fold

Cut on fold

5

LI DRESS

ersions

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o on fold

TEST SQUARE

10X10CM

Simply Sewing
FRESH IDEAS WITH FABRIC
WWW.GATHERED.HOW/SIMPLYSEWING

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SIDE 4 OF 4

**Pattern sheets are printed double sided – you'll need to trace your p
pieces onto pattern paper rather than cutting out directly from this
Find our guide to pattern tracing at gathered.how/tracing-patterns.
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SIZE KEY

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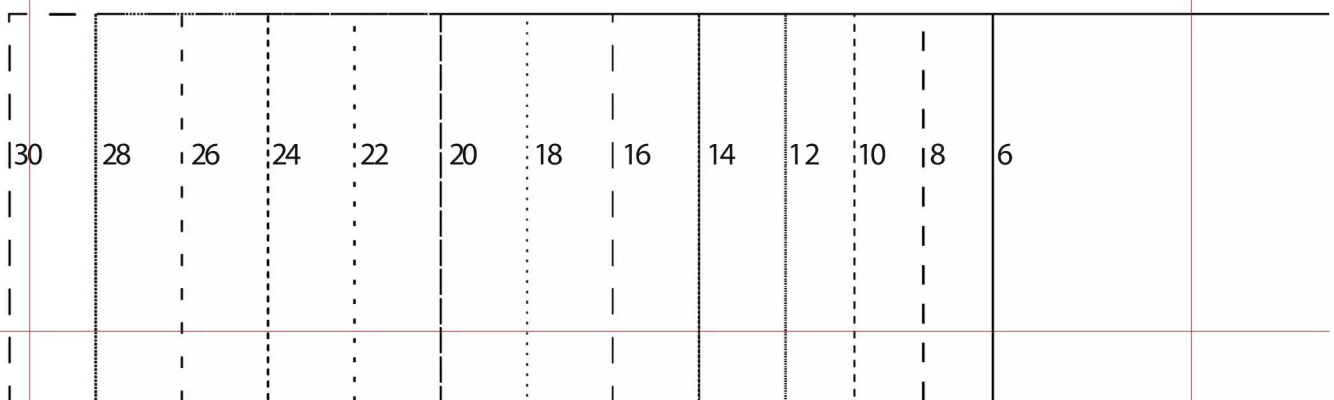
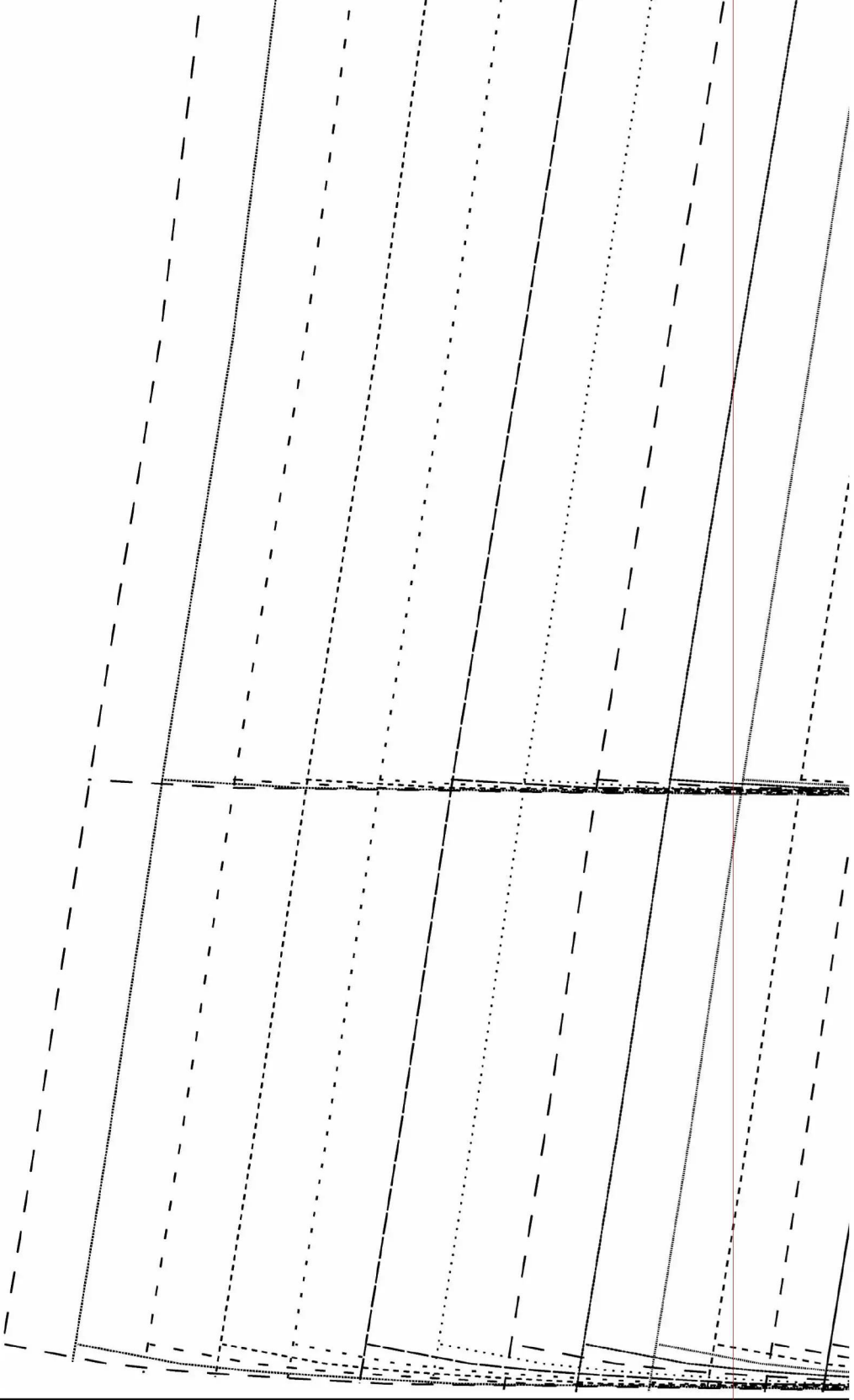
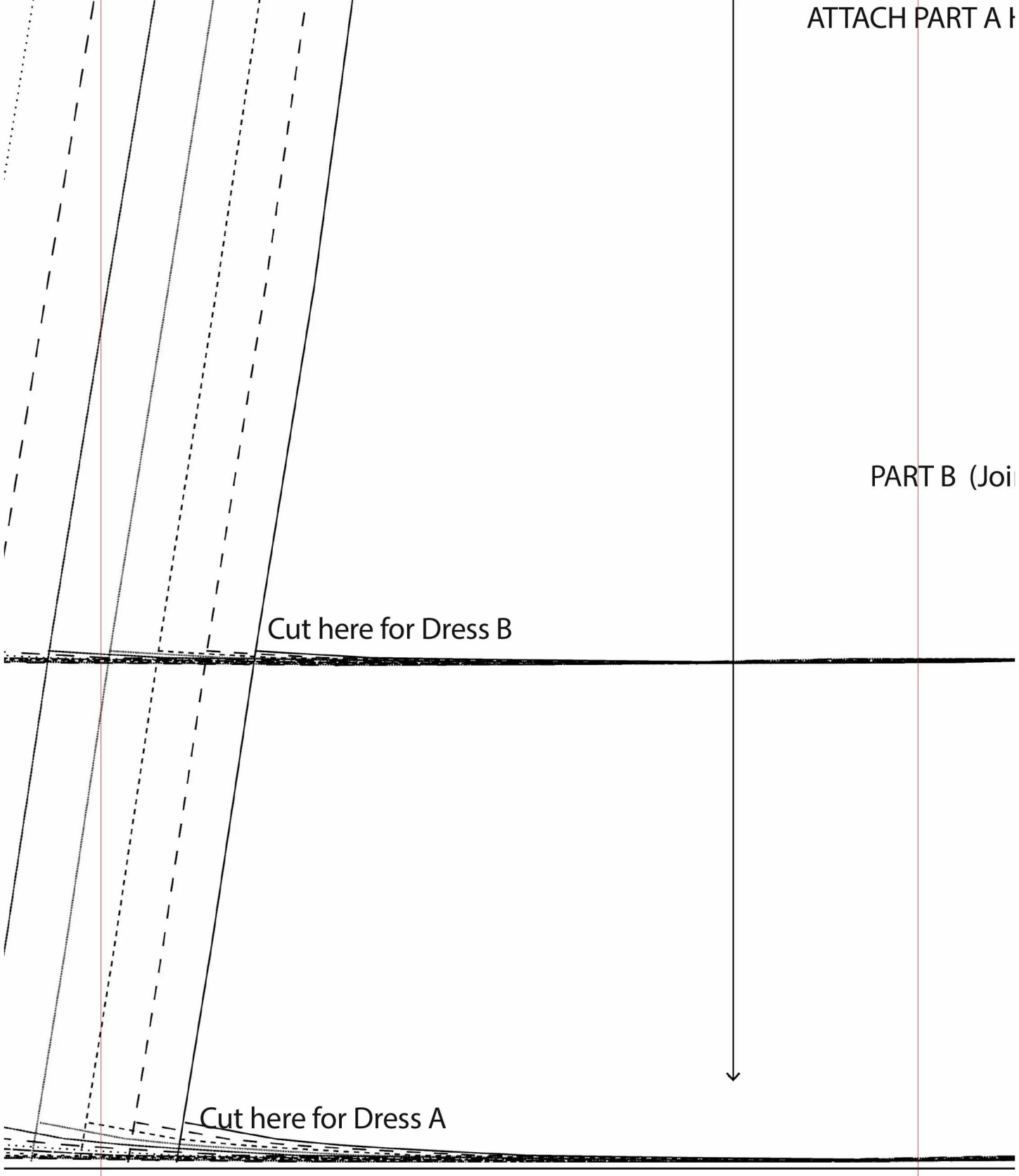





ATTACH PART A
PART B (Joi
Cut here for Dress B
Cut here for Dress A

ATTACH PART A HERE BEFORE CUTTING OUT

2

THE SALI DRESS

All versions

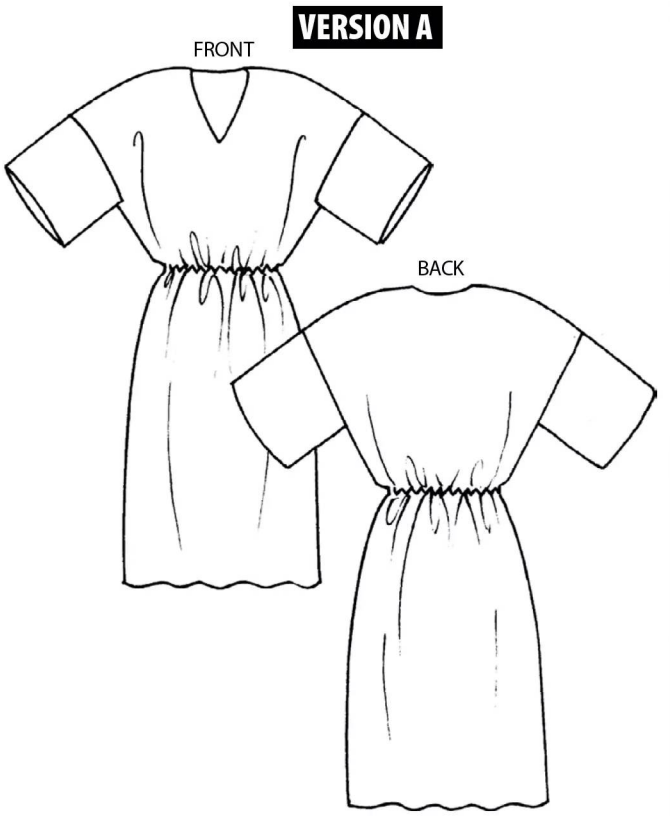
Dress Front

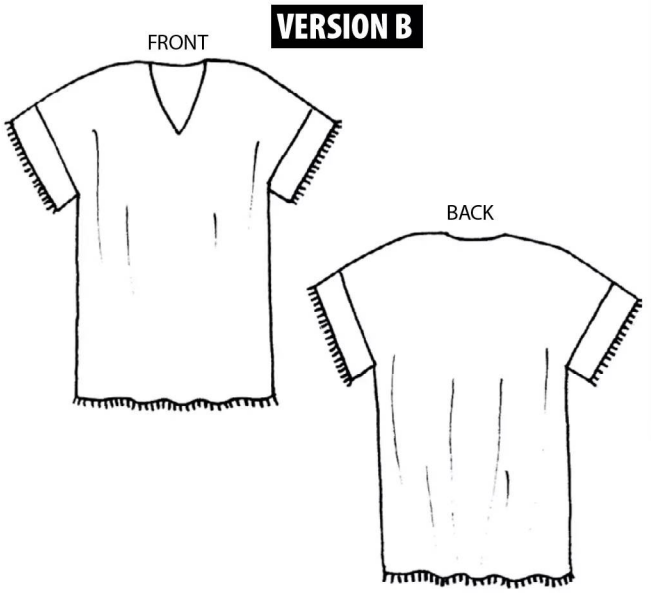
PART B (Join to PART A before cutting out fabric)

Cut one on fold

Cotton + CHALK

THE AURORA COVER UP





THE AURORA

Sew this cool cover up – make as an elasticated-waist dress or as a top with shorter sleeve option and fringing

PACK INCLUDES

- Pattern sheet x 2 (Tracing required)
- Instruction sheet

YOU WILL NEED

- Version A All sizes: 3.5mx145cm fabric
- Version B All sizes: 2.5mx145cm fabric
- 3m fringing trim (Version B)
- 1.5cm wide elastic - 5cm longer that waist measurement (Version A)
- Matching thread
- Basic sewing kit

NOTES

- Seam allowances are 1.5cm, unless otherwise stated.
- Hems are 3cm.
- Sleeve hems are 1.5cm.

FABRIC SUGGESTIONS

- Lightweight drapey woven fabrics such as chiffon, georgette, voile, cheesecloth, double gauze or viscose.

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BODY MEASUREMENTS

SIZE	UK	6	8	10	12	14	16	18	20	22	24	26	28	30
	US	2	4	6	8	10	12	14	16	18	20	22	24	26
	EUR	30	32	34	36	38	40	42	44	46	48	50	52	54
TO FIT BUST	cm	81	85	89	93	98	103	108	113	118	123	128	133	138
	in	32	33	35	37	39	41	43	44	46	48	50	52	54
TO FIT WAIST	cm	66	69	72	75	79	84	89	95	101	107	113	119	125
	in	26	27	28	30	31	33	35	37	40	42	44	47	49
TO FIT HIPS	cm	90	94	98	102	107	112	117	122	127	132	137	142	147
	in	35	37	39	40	42	44	46	48	50	52	54	56	58

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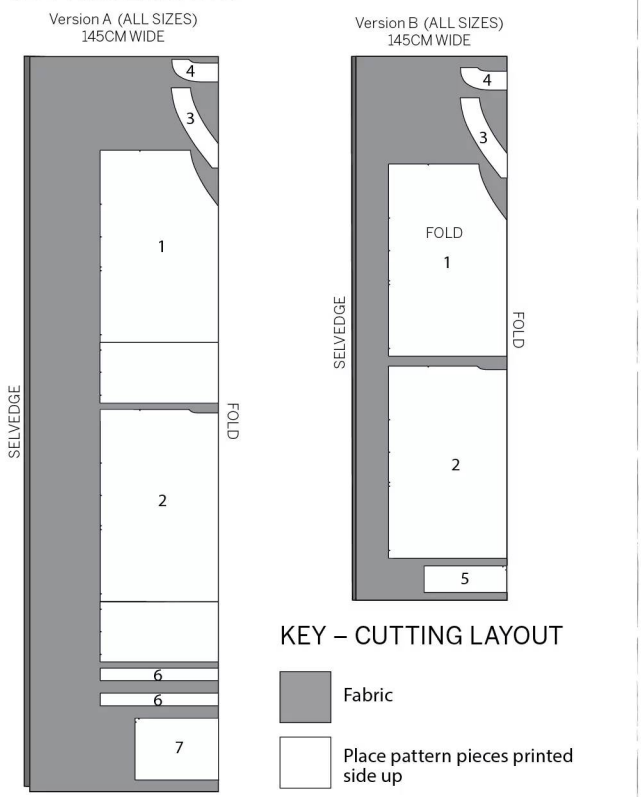
CUTTING LAYOUTS



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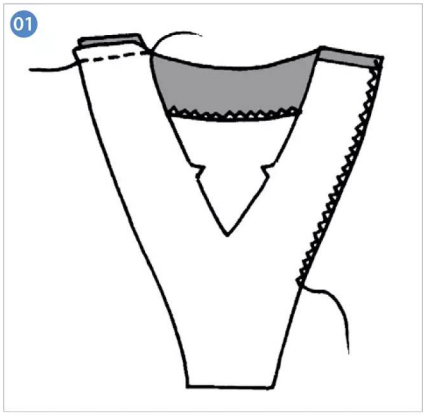
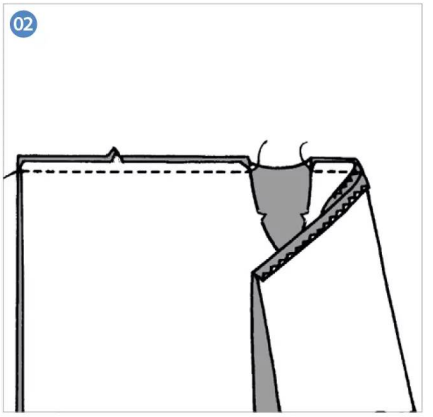
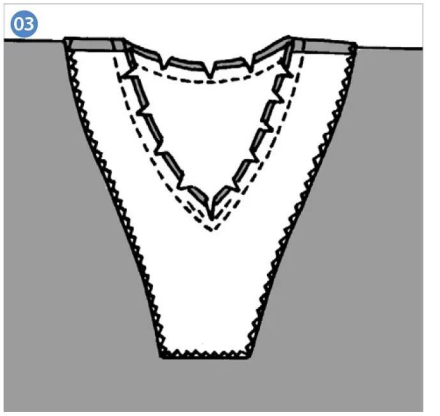
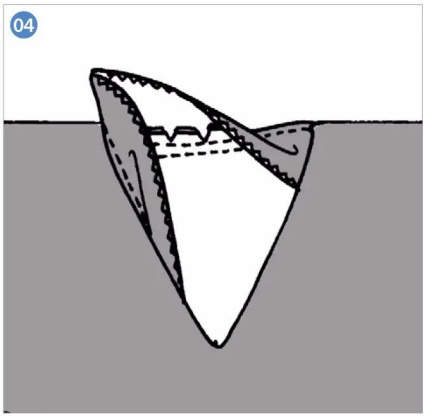
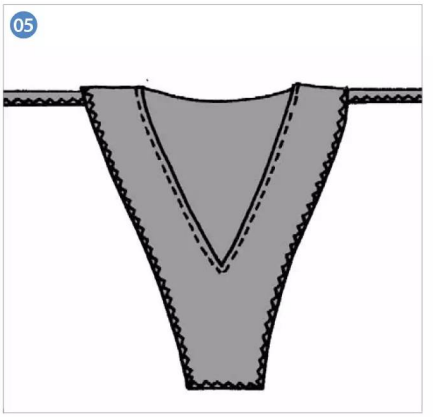
A COVER UP

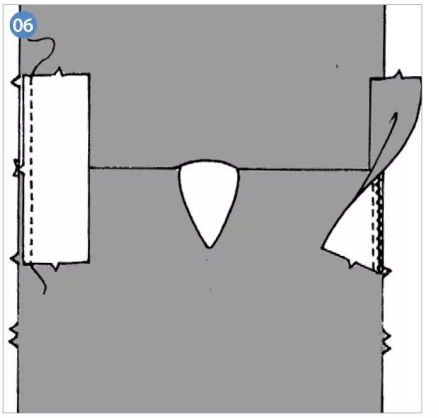












FABRIC KEY - STEPS

Wrong side of fabric

Right side of fabric

STITCHING TERMS

RS/WS: Right side/wrong side of the fabric. The right side usually has the print, design or texture and the wrong side is usually plain or duller in appearance.
Machine tack: Use a long stitch length to hold a section in place. Don't backstitch at the start and end.
Finish the seams: Finish the raw edges with a zigzag stitch or an overlocker.
Press: Pressing fabric is placing the iron down, holding it for a few seconds, lifting it and placing it down again. Ironing is sliding the iron back and forth.
Understitch: Stitch close to the seam line usually on the side that will be on the inside of the garment such as the facing. This will hold the seam allowance in place when the garment is worn.
Staystitch: Stitching in areas prone to stretching, such as necklines, to hold the fabric in shape while it is being worked on.
Topstitch: Stitching usually from the right side of the garment to hold seam allowances in place or can be used for decorative purposes.
Toile: A test garment, often made from calico or muslin, to check the fit or test a pattern before the real fabric is used. Known as a muslin in the US.

NOTES

Seam allowances are 1.5cm, unless otherwise stated.
Hems are 3cm.
Sleeve hems are 1.5cm.

CUTTING OUT

Step one From main fabric, cut
Front (1): one on fold
Back (2): one on fold
Front Facing (3): one on fold
Back Facing (4): one on fold
Short Sleeve (Version 2) (5): two on fold
Waist Casing (Version 1) (6): two on fold
Long Sleeve (Version 1) (7): two on fold

HOW TO MAKE THE COVER UP

ADDING THE FACINGS

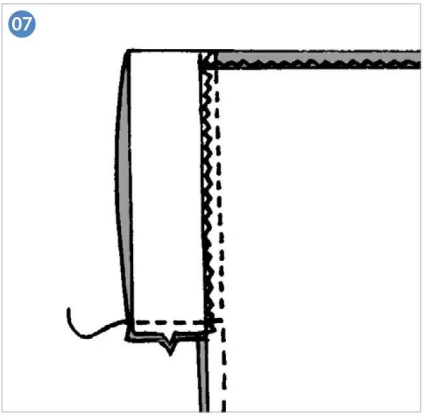
Step one Pin and stitch Front Facing to Back Facing right sides (RS) together at the shoulder seams. Trim the seam allowances and press them open. Finish the outer edge of the facing. 01

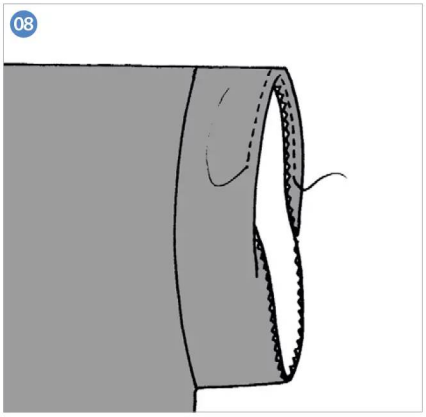
Step two Matching the notches, pin the Front and Back RS together at the shoulder seams. Stitch in place then finish the seam allowances separately and press them open. 02

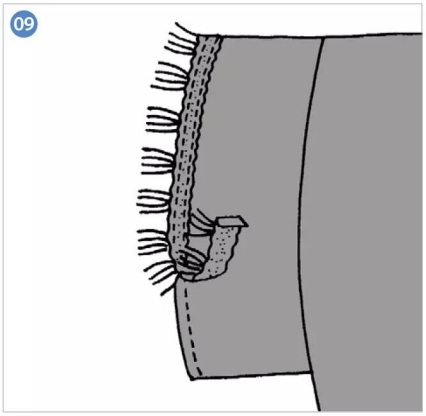
Step three Matching the notches and shoulder seams, pin the facing to the outer, RS together at the neck edge. Stitch in place, then trim the seam allowances and snip around the neckline as shown, stopping a couple of mm short of the seam. 03

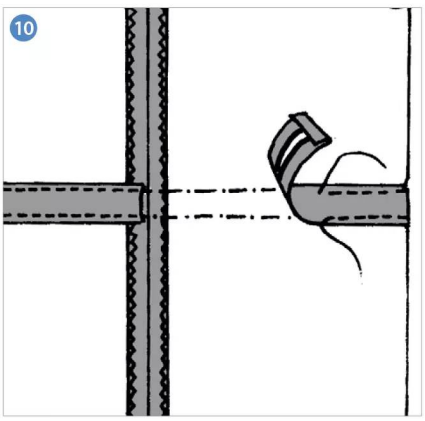
Step four Press the seam allowance towards the facing, then working from the RS, understich the facing close to the seam, through the facing and seam allowances only. 04

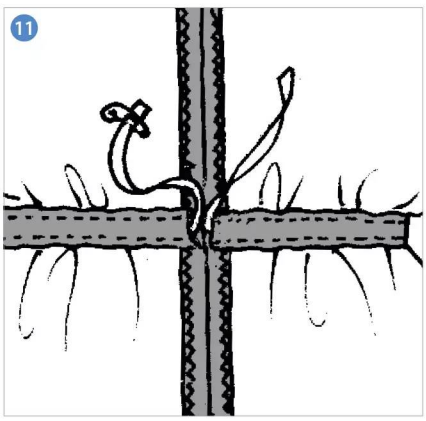
Step five Press the facing on to the wrong side (WS) and slipstitch the facing to the seam allowances at the shoulders to anchor it in place. 05

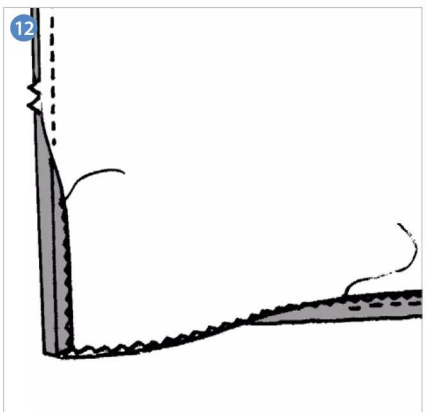












ADDING THE SLEEVES

Step one Matching the Sleeve notches to the shoulder seams, pin and stitch the Sleeves to the side edges of the cover up. Finish the seam allowances together and press them towards the Sleeve. 06

Step two Matching notches, pin and Stitch Front to Back RS together at the side and underarm seams. Finish the seam allowances and press them open. 07

Step three Finish the lower edge of the Sleeves. Press under a 1.5cm wide hem and topstitch in place. 08

Step four For version B, pin and stitch the trim to the RS of the sleeve hem, joining the ends of the trim at the side seams. 09

ADDING WAIST CASING (VERSION A ONLY)

Step one Pin and stitch Waist Casings RS together at one side seam, using a 1cm seam allowance. Press seam open.

Step two Press under 1cm on all edges of Waist Casing to the WS.

Step three Pin Waist Casing to WS of the cover up, as marked on the pattern. Stitch close to the top and bottom edges, leaving a 5cm opening at one side seam to insert the elastic. 10

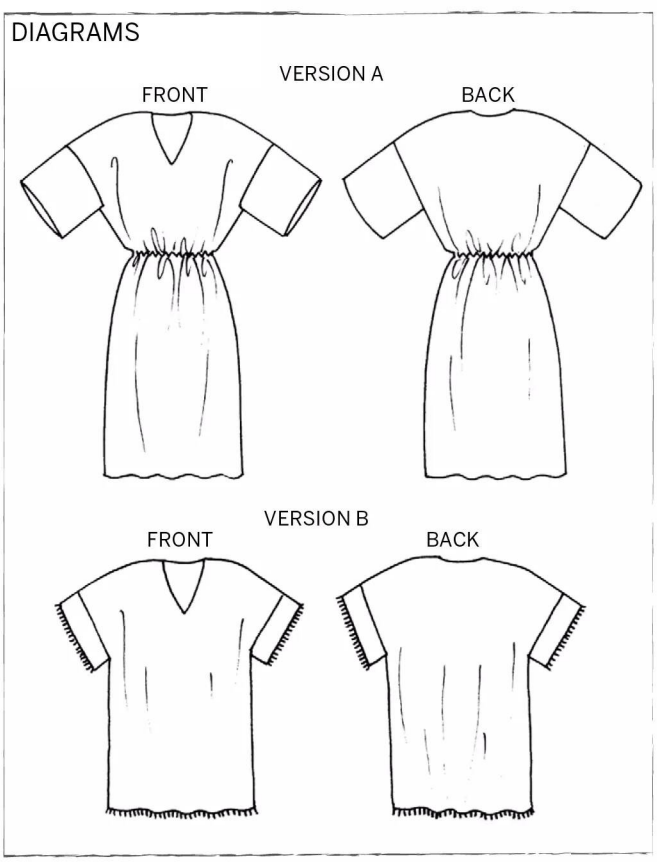
Step four Using a safety pin or bodkin, insert the elastic through the Waist Casing. Adjust to fit your waist, then overlap the ends of the elastic and use a zigzag stitch to secure them. 11

Step five Sew up the opening in the casing.

FINISHING OFF

Step one Finish the hem and press under by 3cm and topstitch in place. 12

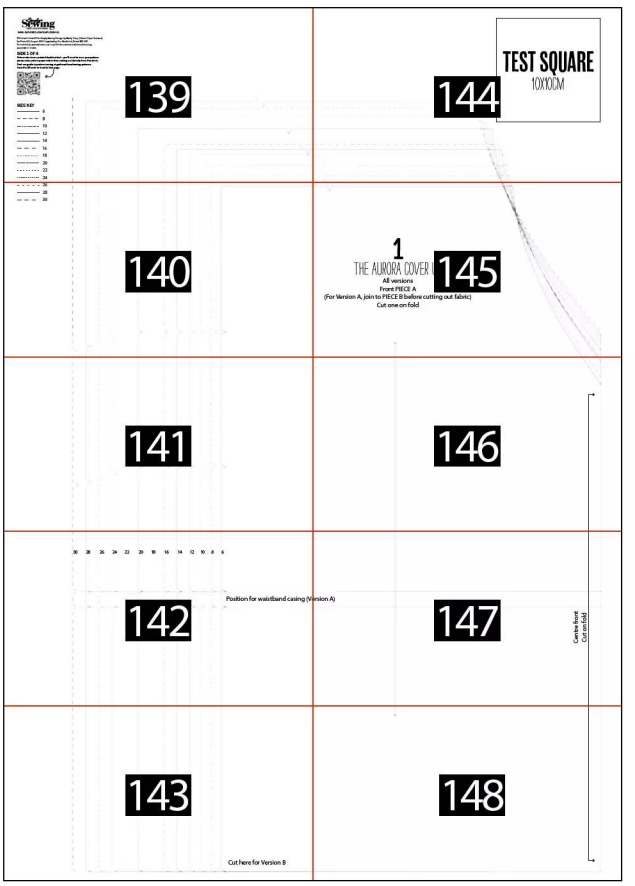
Step two For version B, pin and stitch the trim to the RS of the hem, joining the ends of the trim at one side seam.

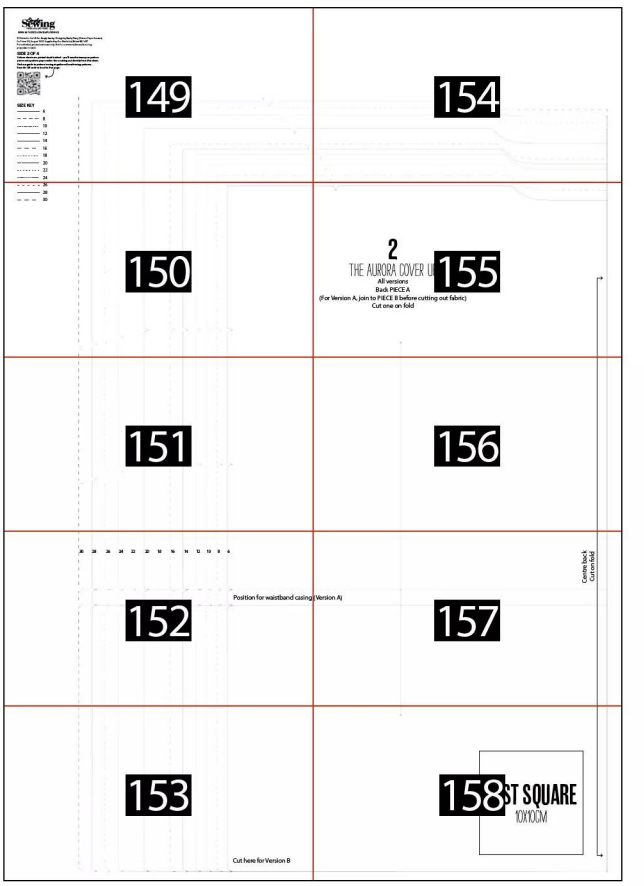


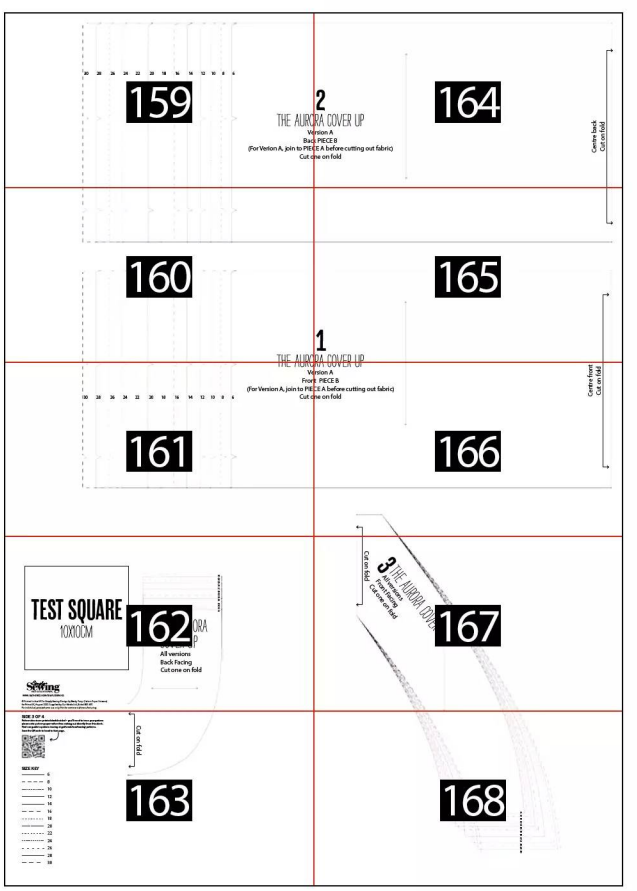
A COVER UP

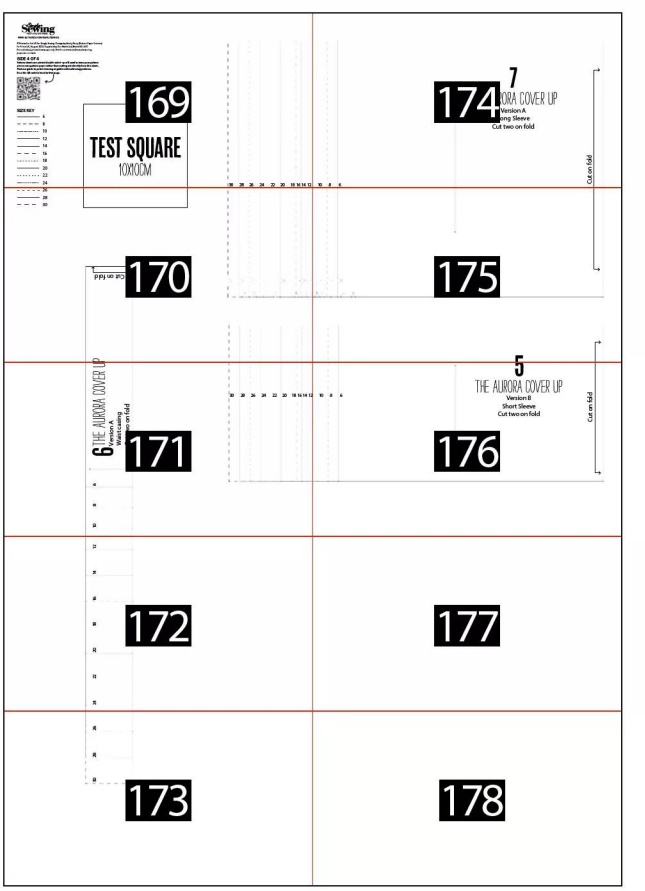
HOW TO PRINT THIS PATTERN

Print out the following pages on A4 paper at 100%.
Overlap the red lines and tape the sheets in place using the guide below.









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SIDE 1 OF 4

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SIZE KEY

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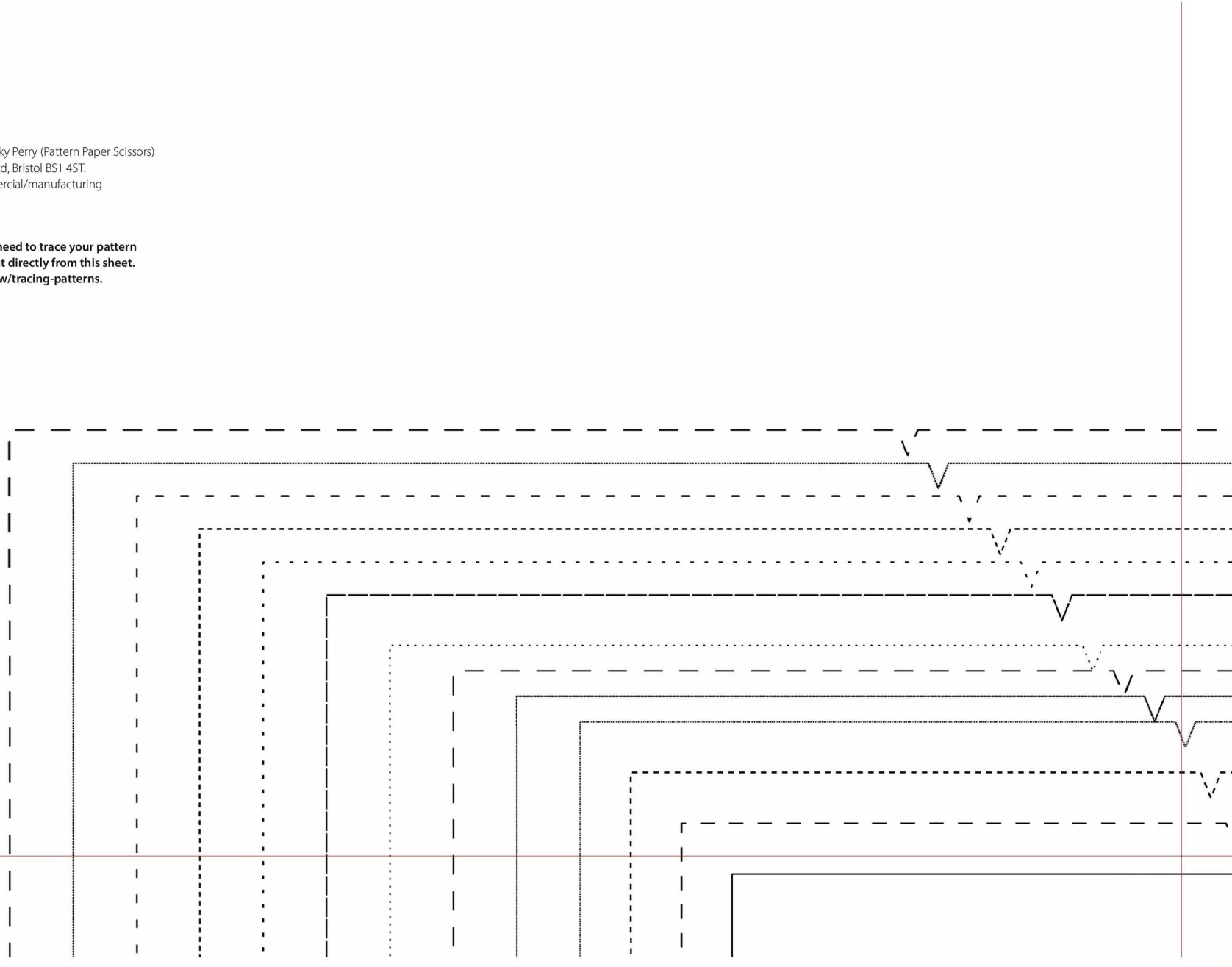

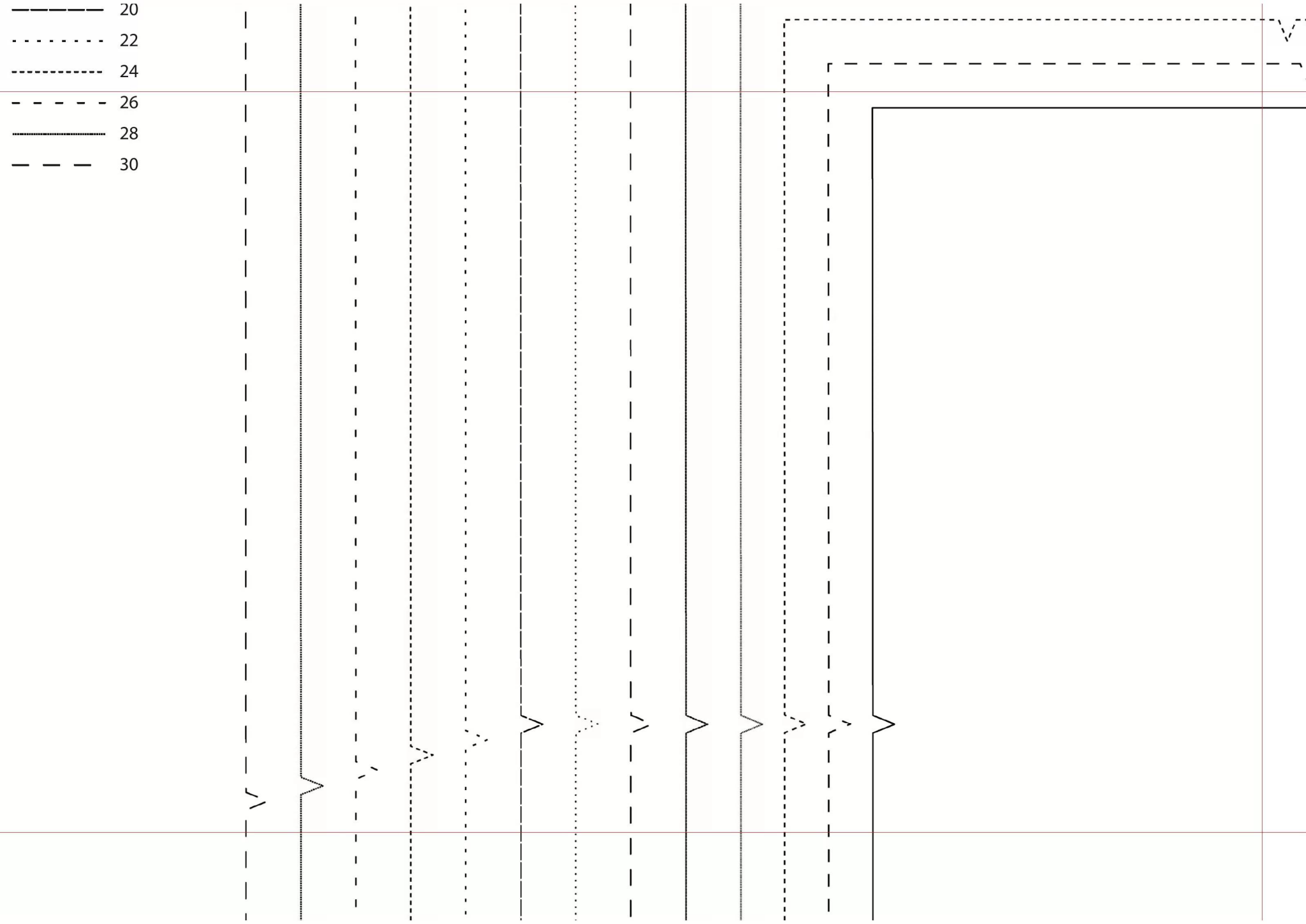
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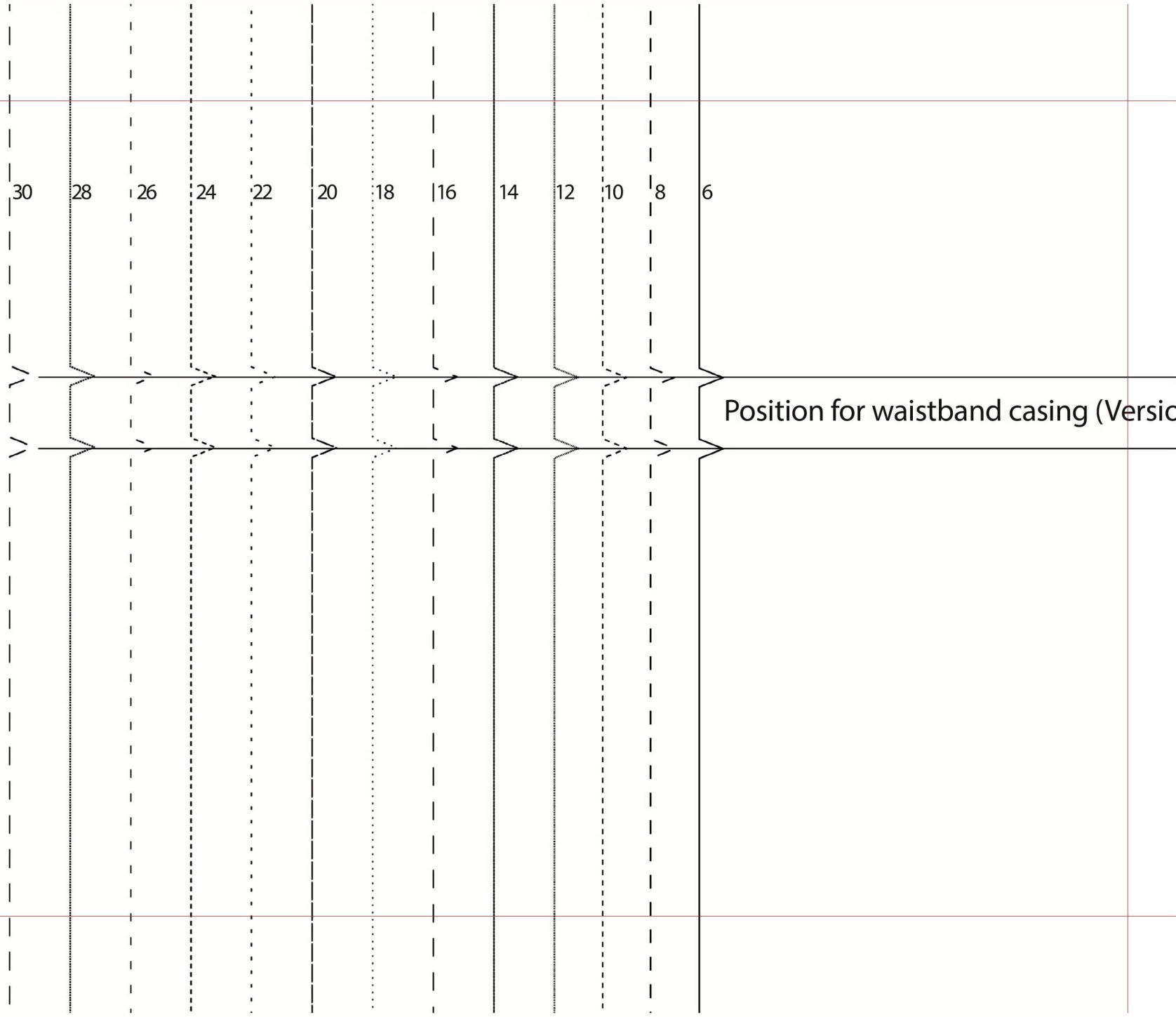
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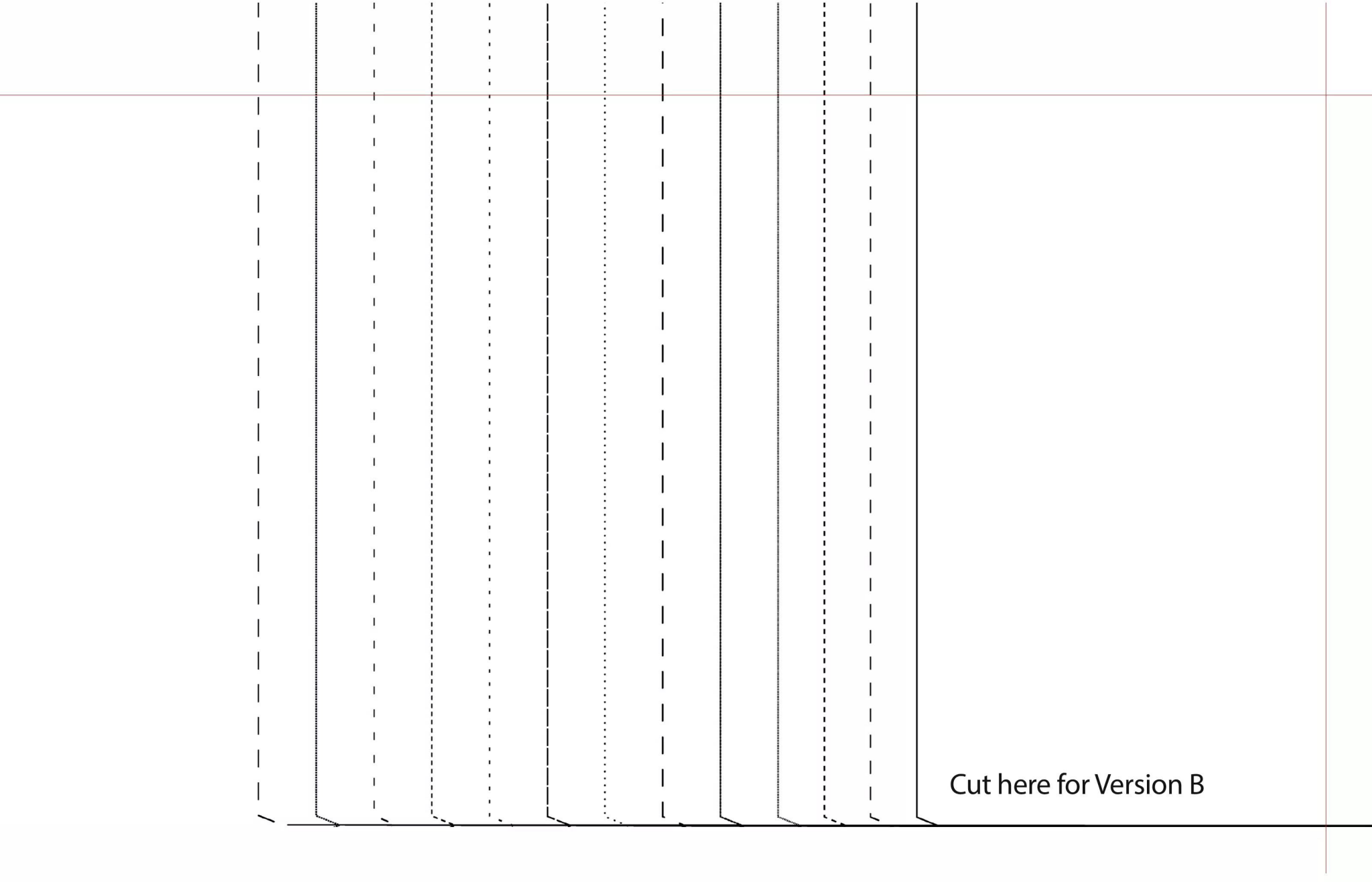
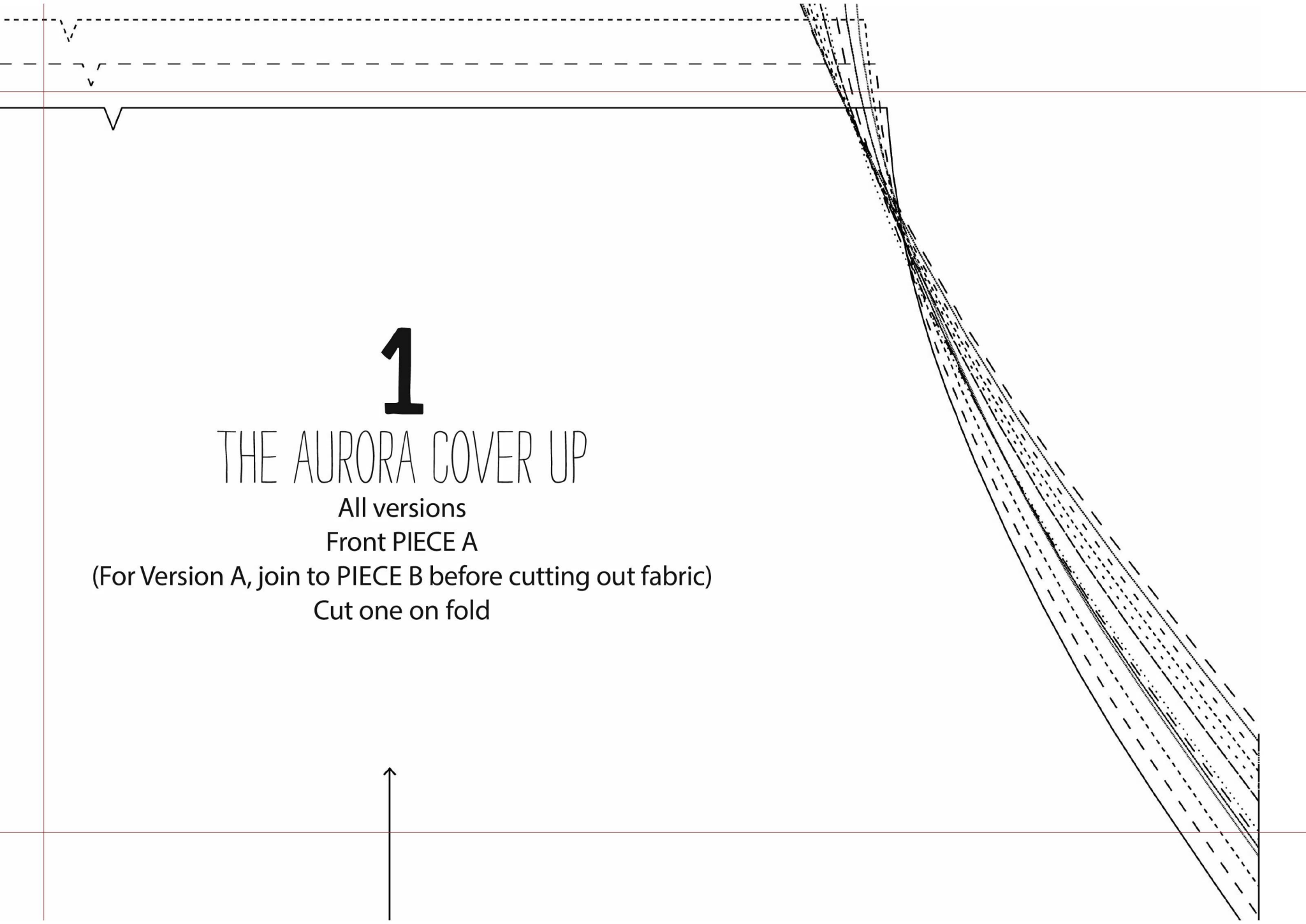
Position for waistband casing (Versio


Cut here for Version B

TEST SQUARE

10X10CM



1

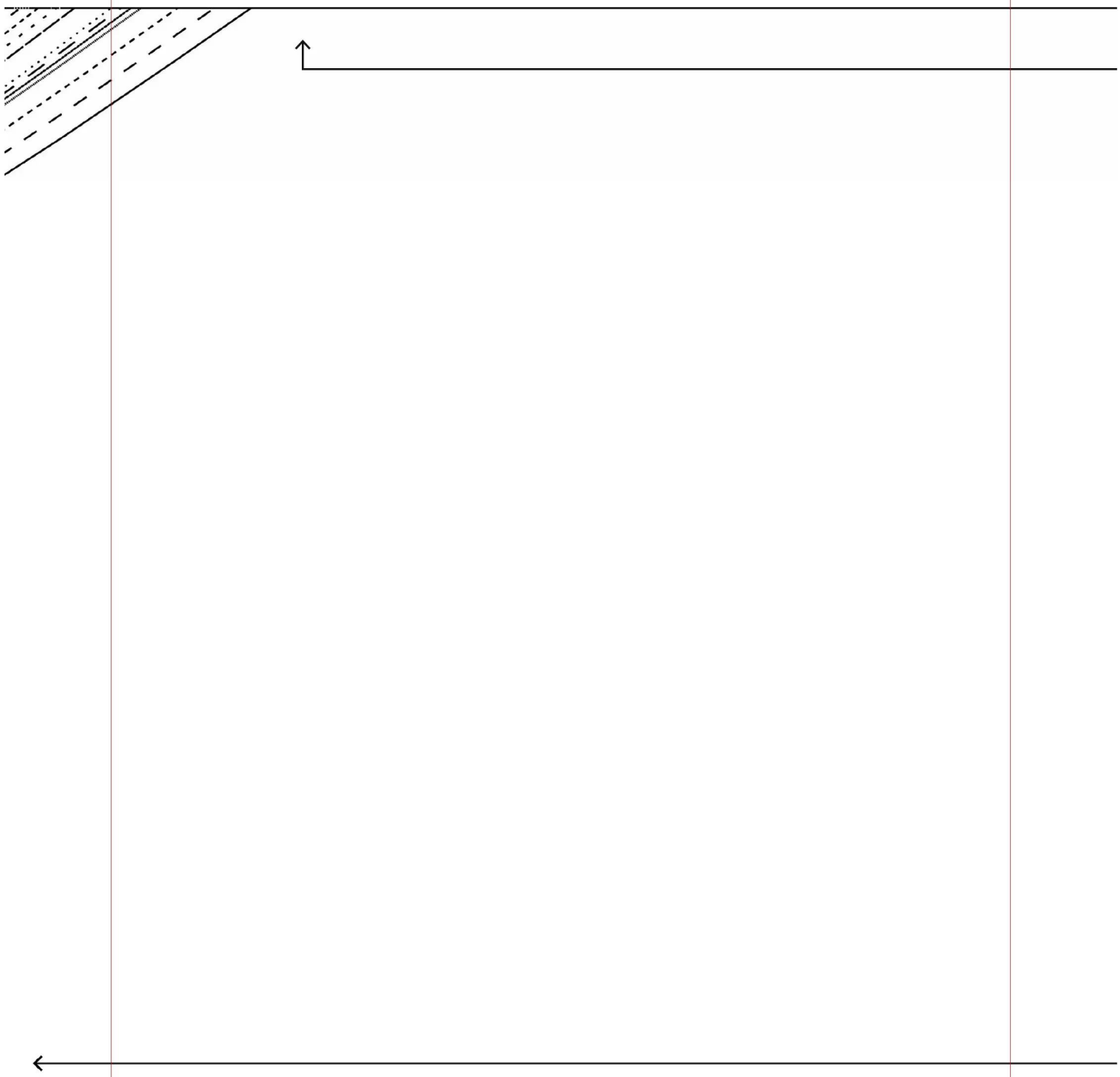
THE AURORA COVER UP

All versions

Front PIECE A

(For Version A, join to PIECE B before cutting out fabric)

Cut one on fold



Centre front
Cut on fold

g (Version A)

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SIDE 2 OF 4

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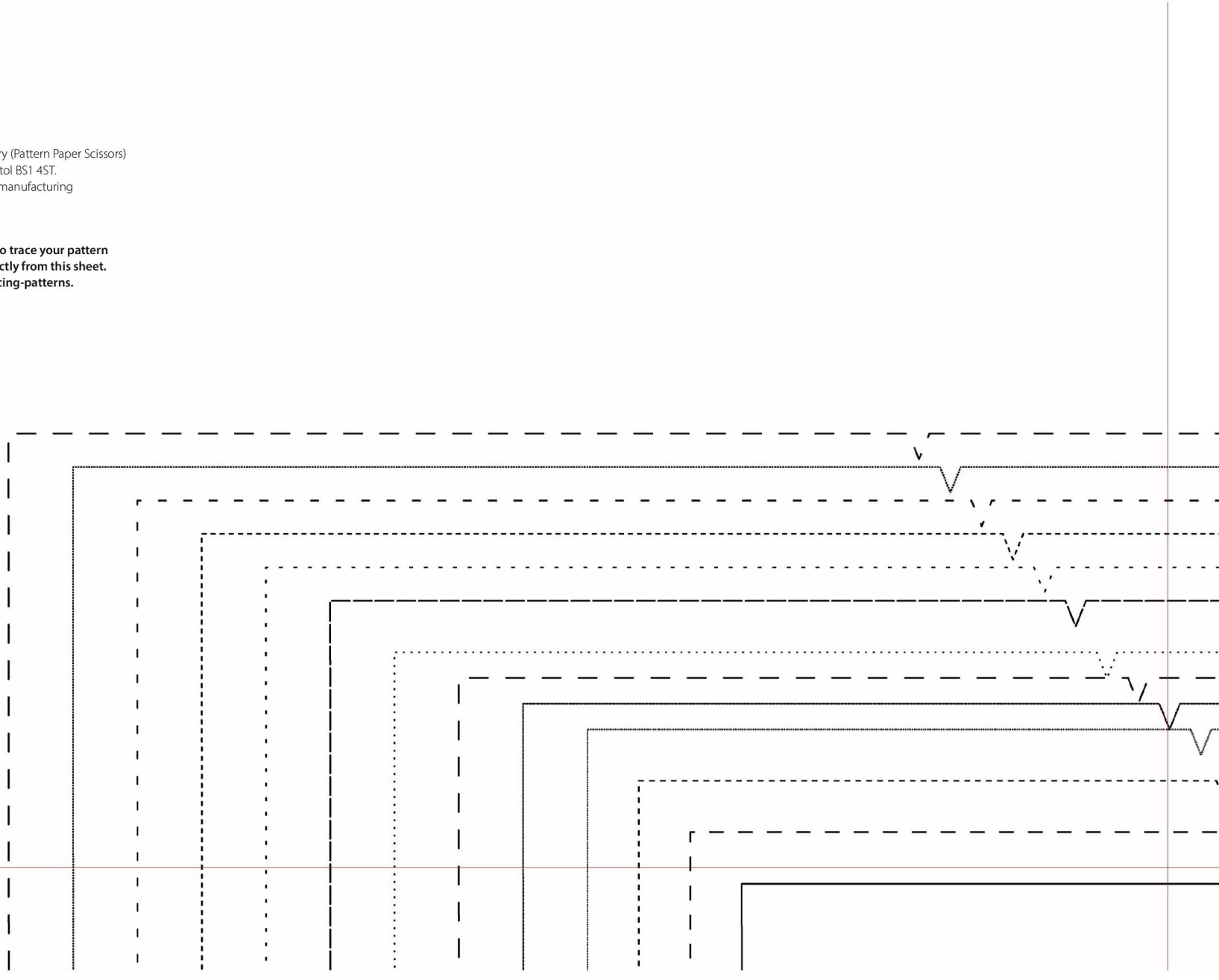

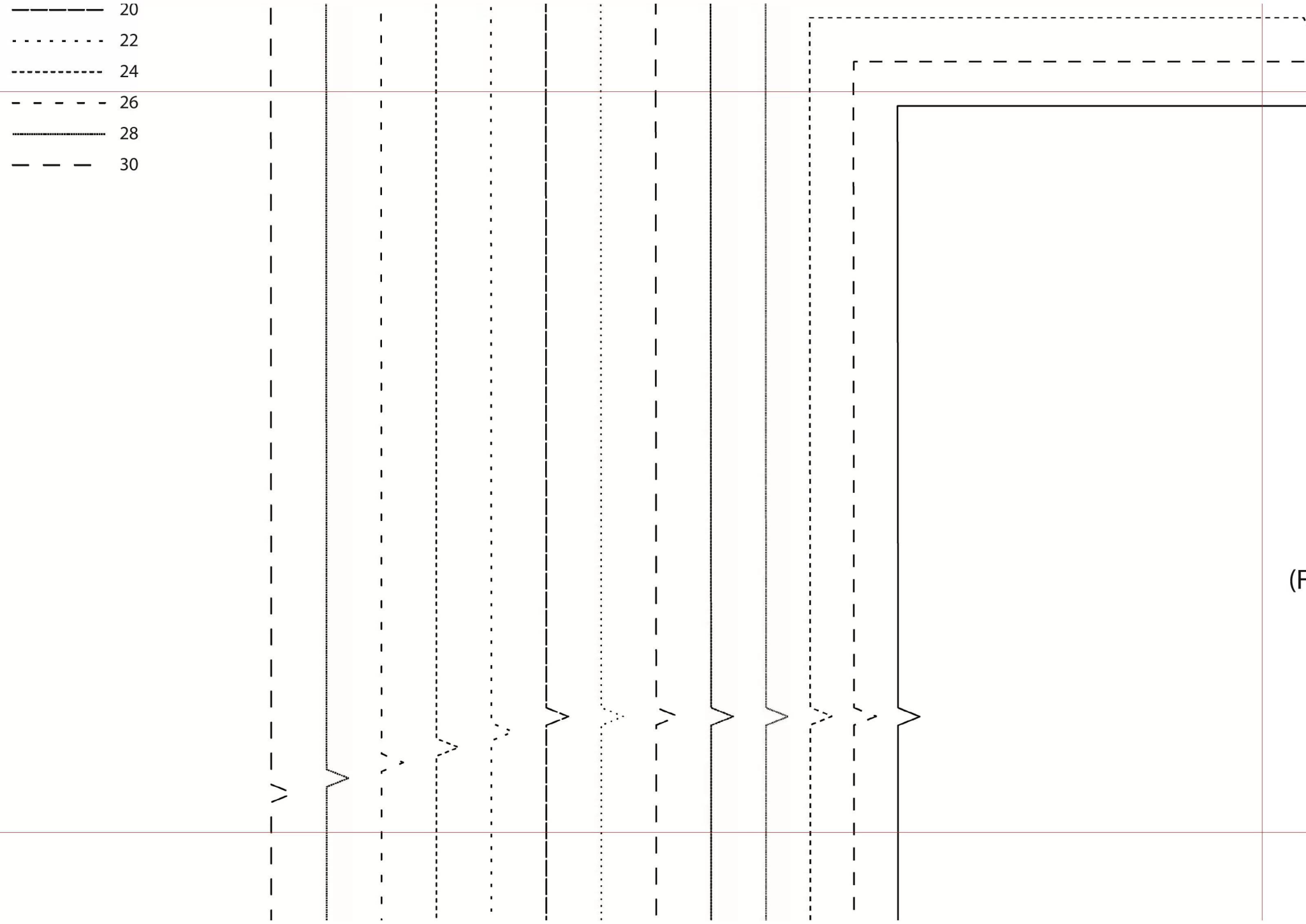
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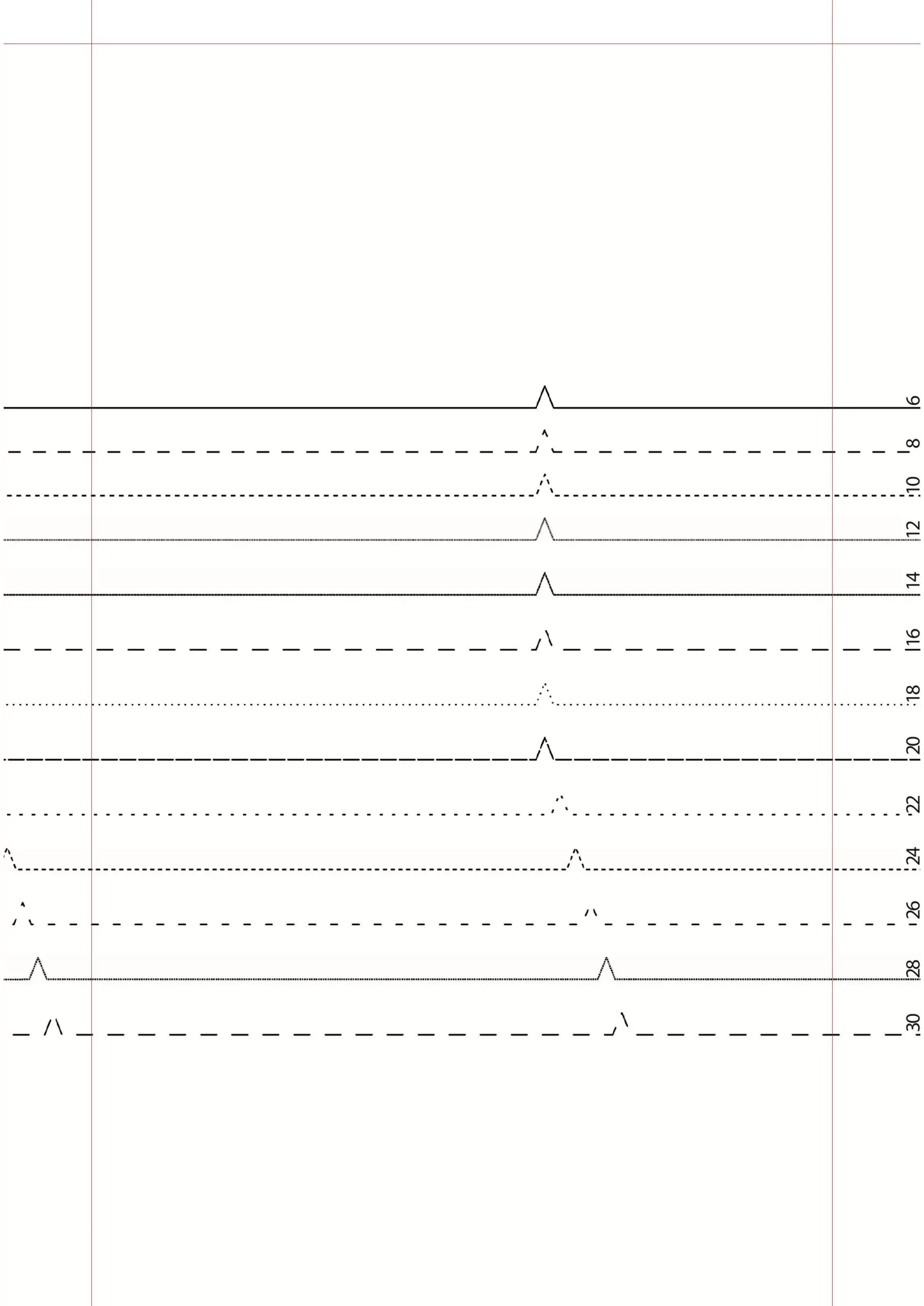

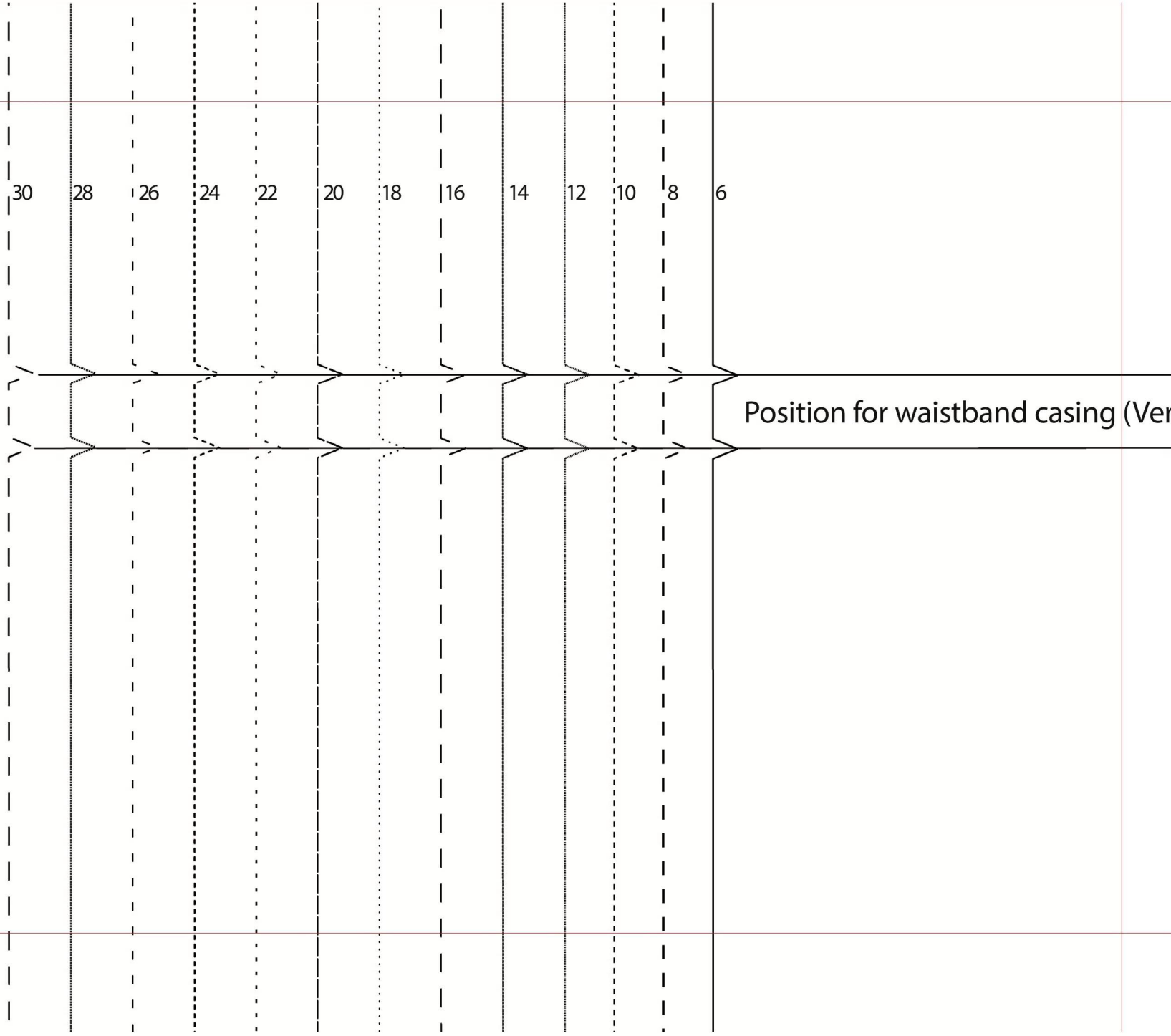
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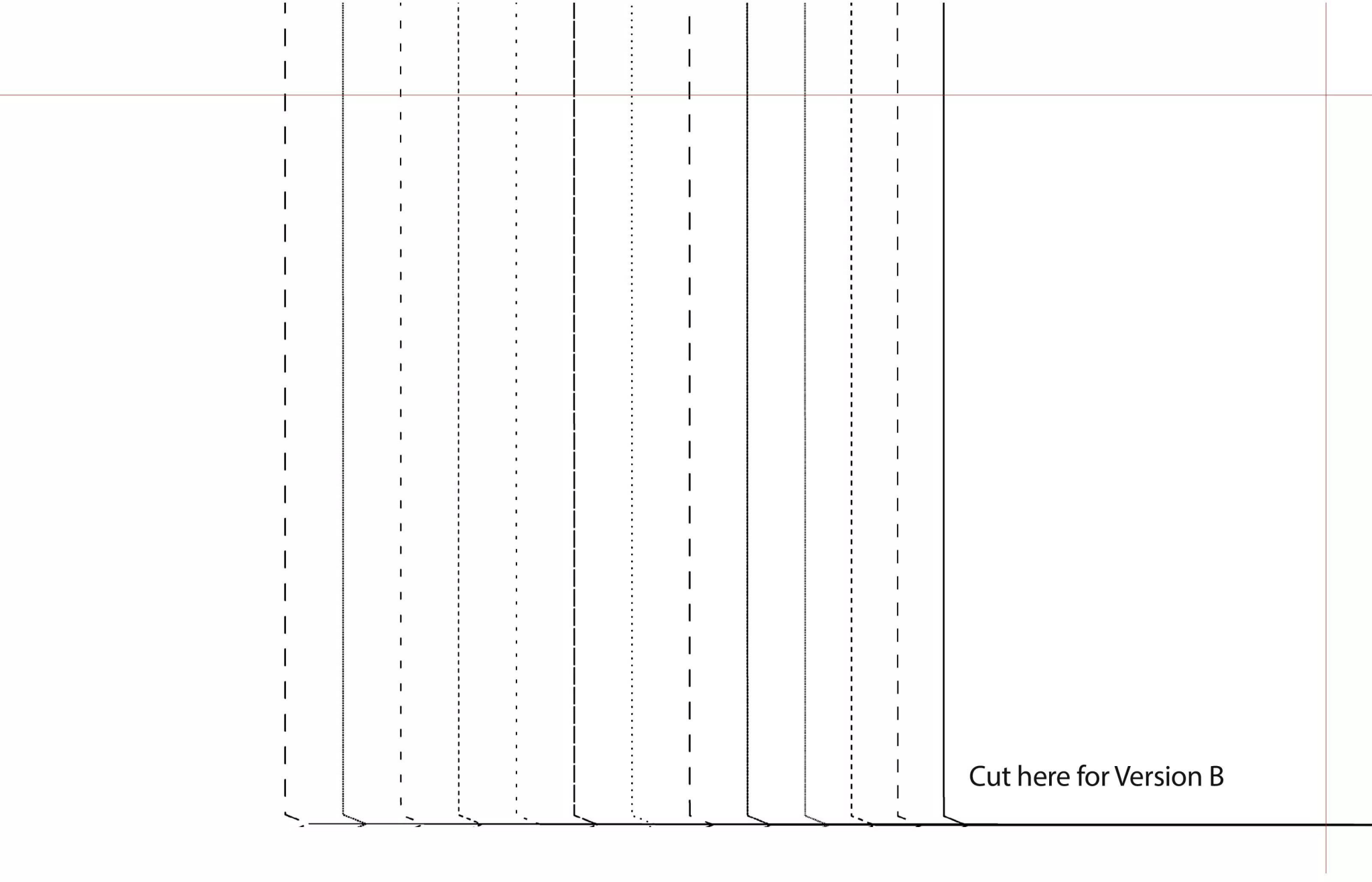
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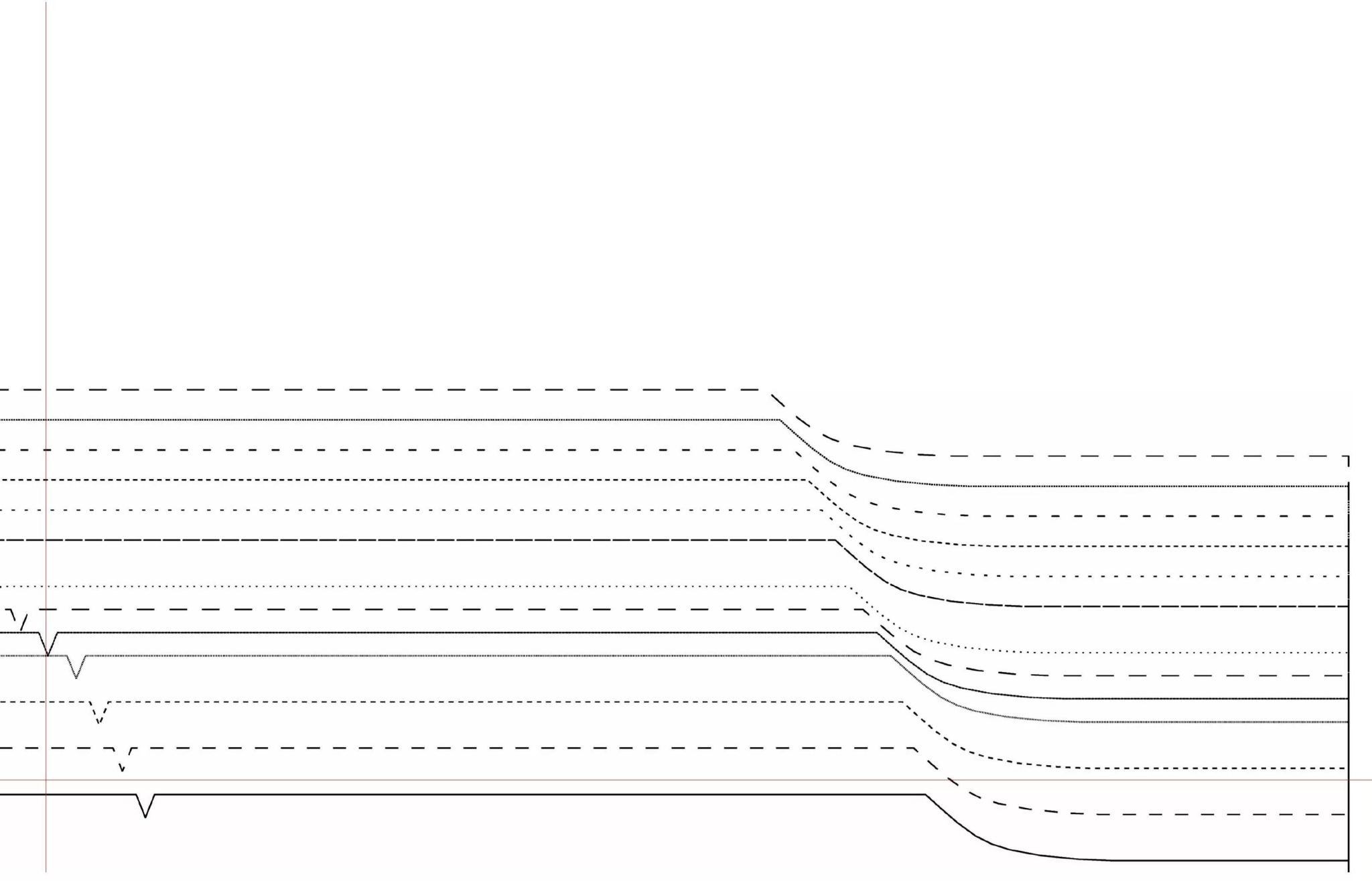

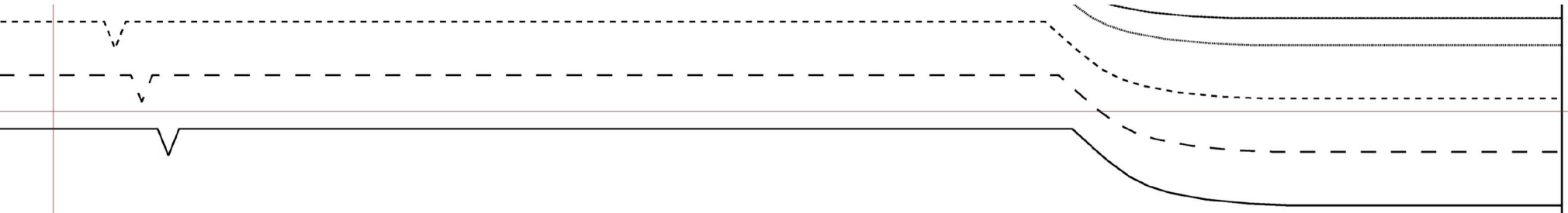

2

THE AURORA COVER UP

All versions

Back PIECE A

(For Version A, join to PIECE B before cutting out fabric)

Cut one on fold

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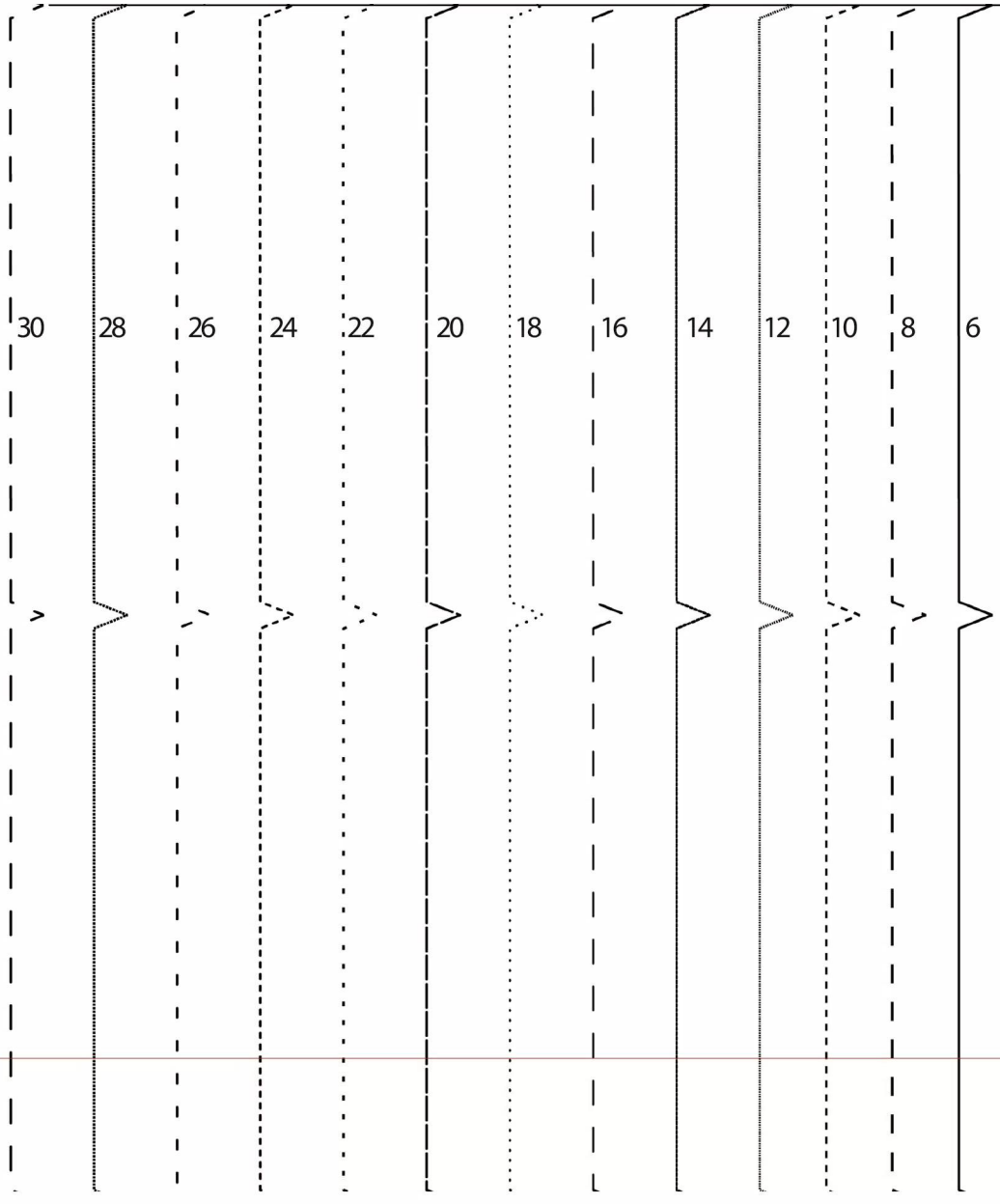
Centre back
Cut on fold

sing (Version A)

TEST SQUARE

10X10CM



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THE AURORA

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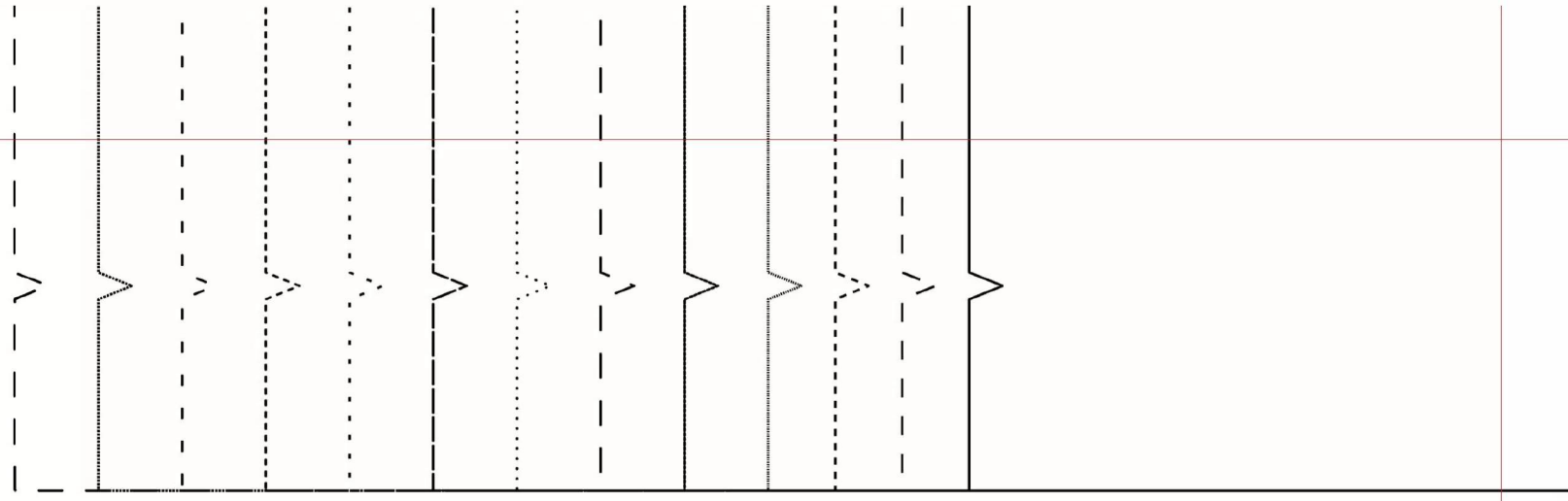

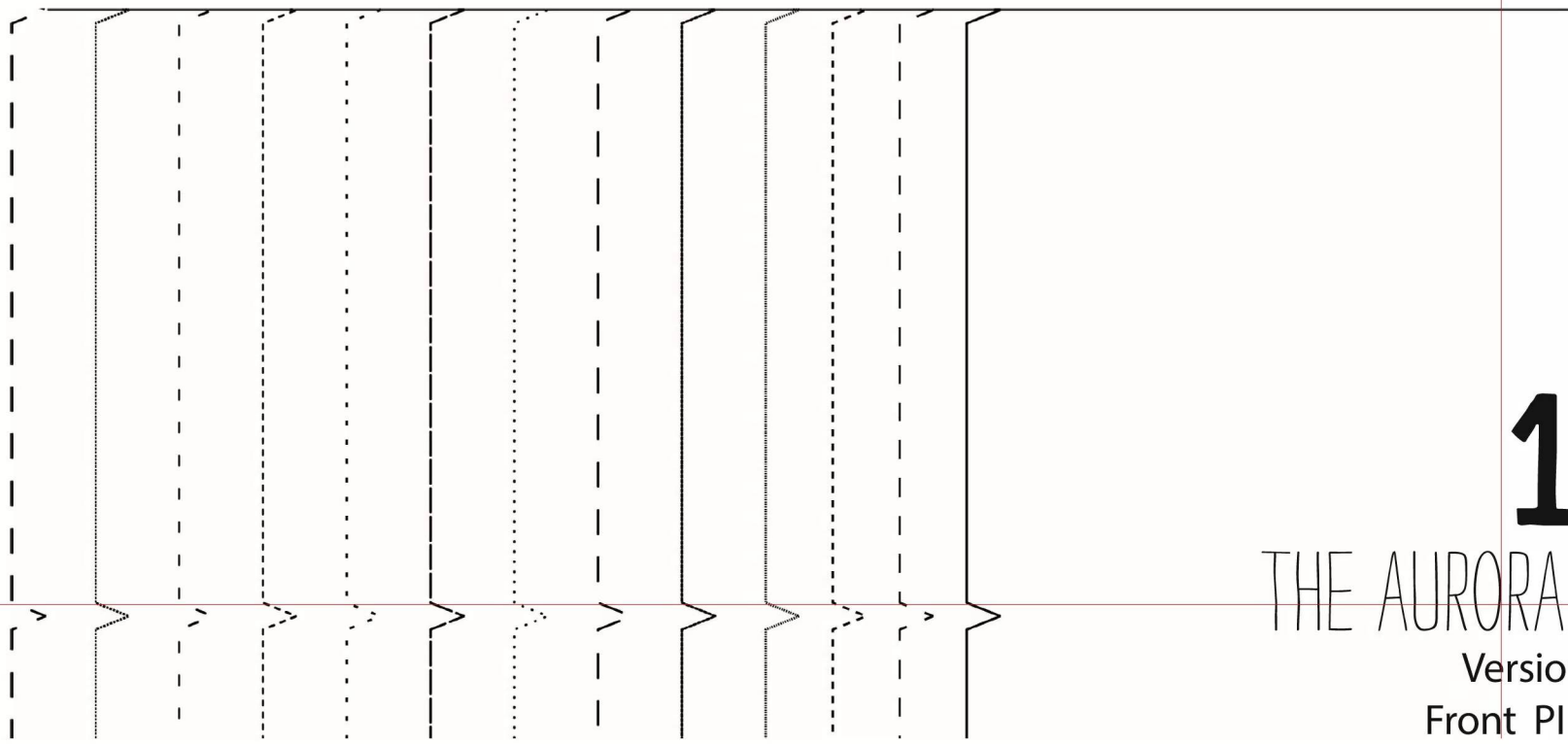

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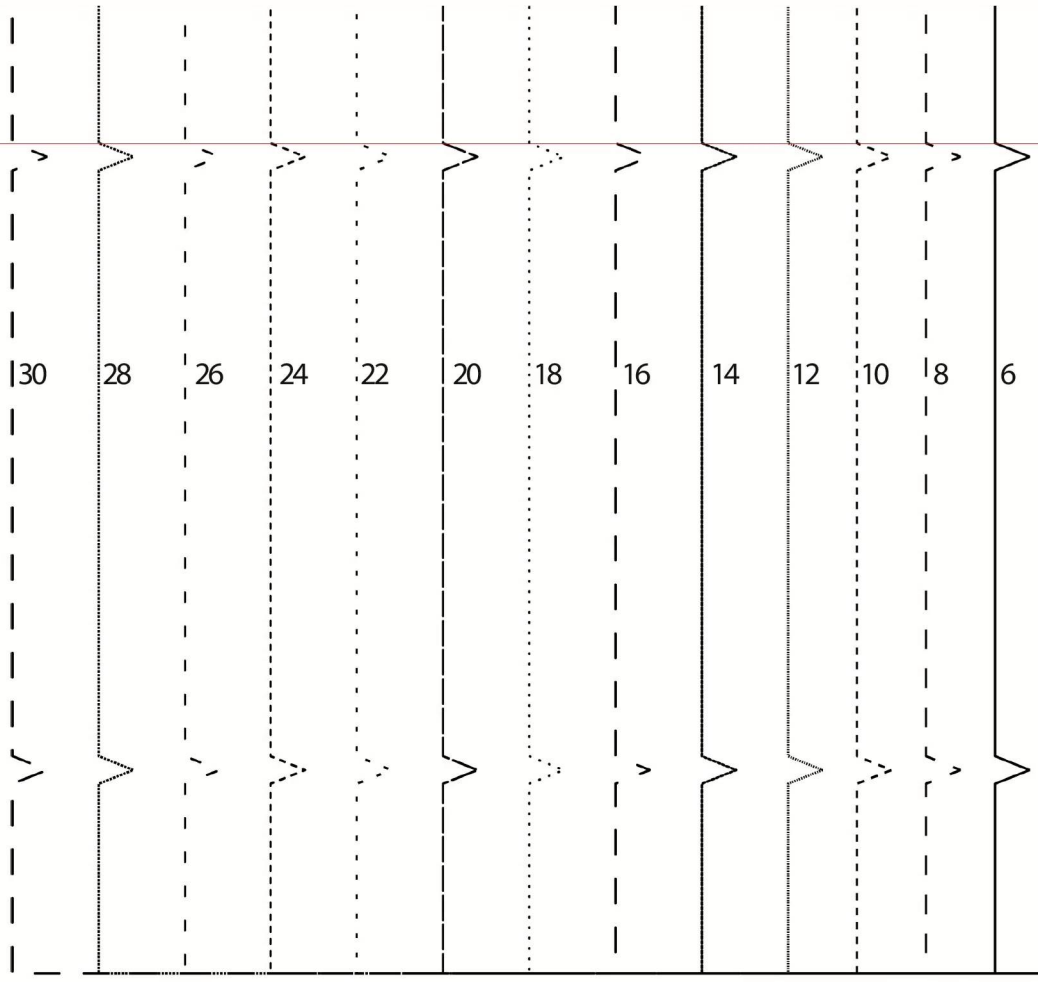
THE AURORA

Versio

Front Pl



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(For Version A, join to PIECE A

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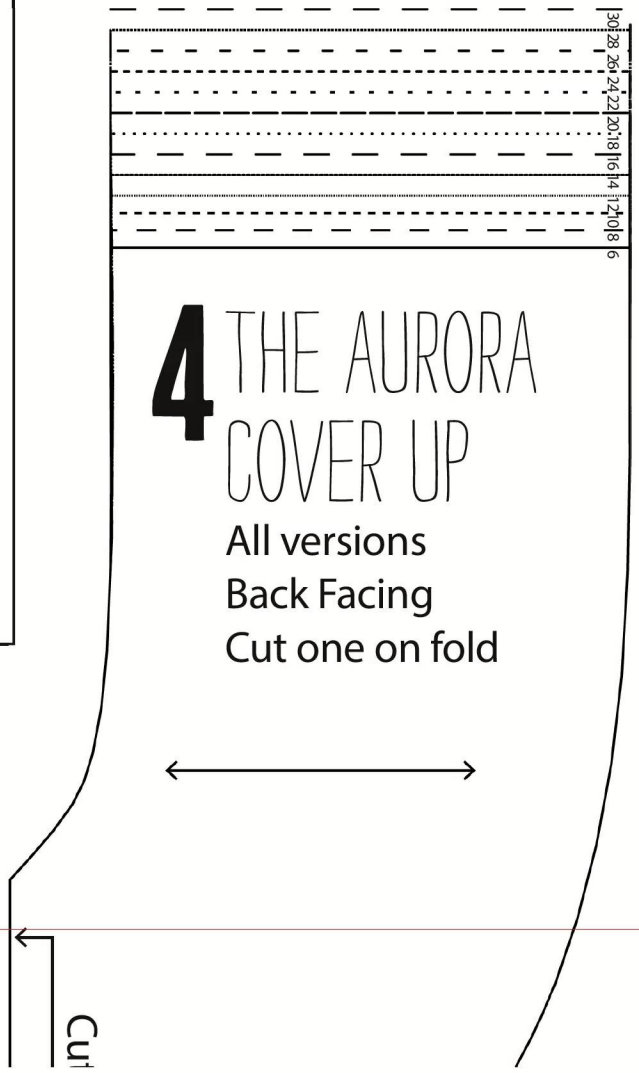

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SIDE 3 OF 4

Pattern sheets are printed double sided – you'll need to trace your pattern pieces onto pattern paper rather than cutting out directly from this sheet. Find our guide to pattern tracing at gathered.how/tracing-patterns. Scan the QR code to head to that page.

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SIZE KEY

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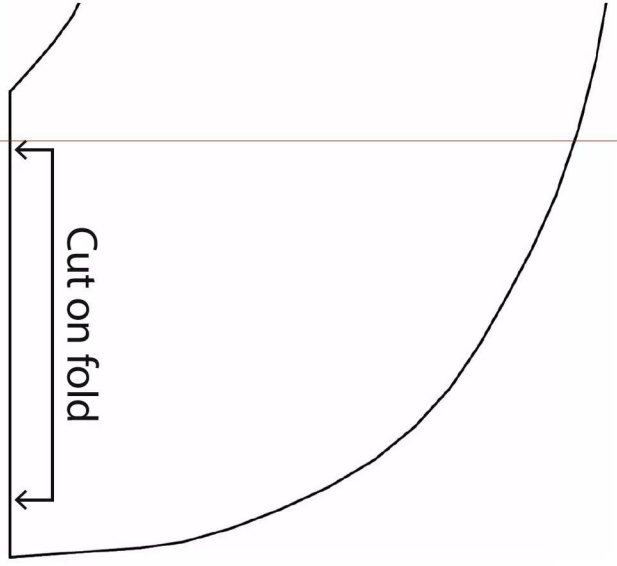

2

URORA COVER UP

Version A

Back PIECE B

PIECE A before cutting out fabric)

ut one on fold

Centre back

Cut on fold

1
AURORA COVER UP
Version A
Front PIECE B
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on fold

URORA COVER UP

Version A

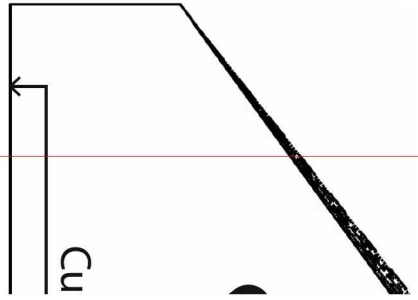
Front PIECE B

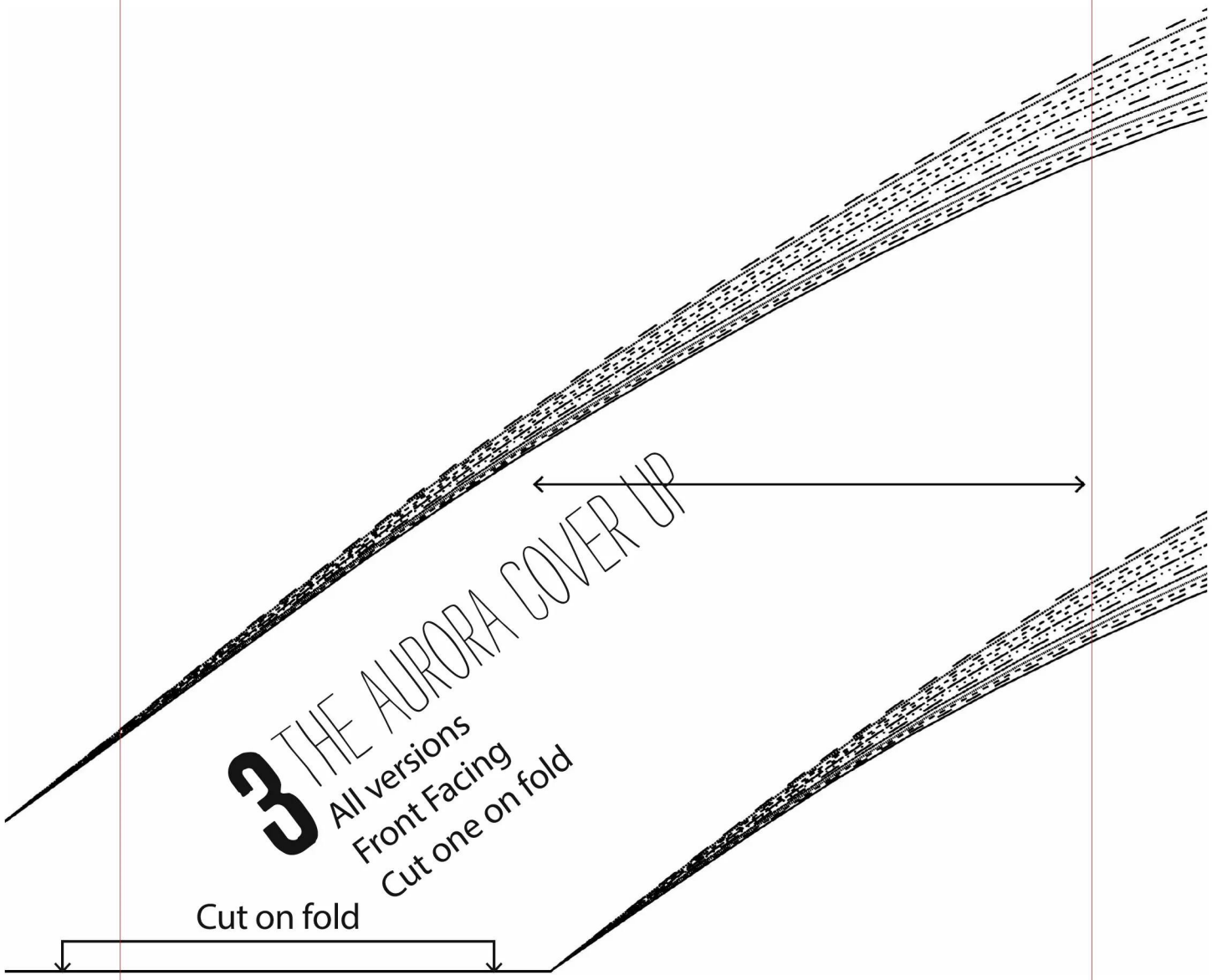
PIECE A before cutting out fabric)

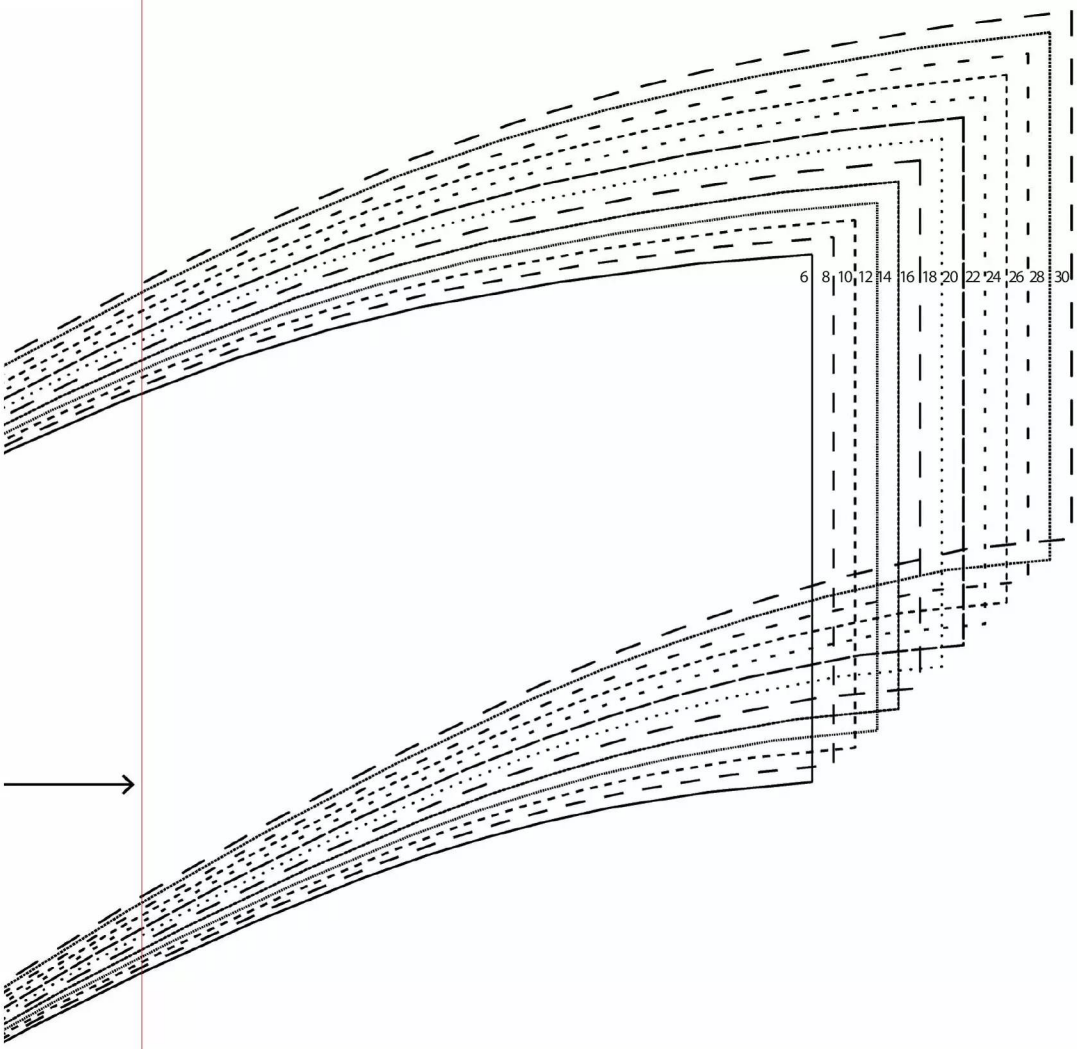
ut one on fold

Centre front

Cut on fold




3 THE AURORA COVER UP
All versions
Front Facing
Cut one on fold
Cut on fold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FRESH IDEAS WITH FABRIC

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SIDE 4 OF 4

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SIZE KEY

- 6
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TEST SQUARE

10X10CM

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Cut on fold

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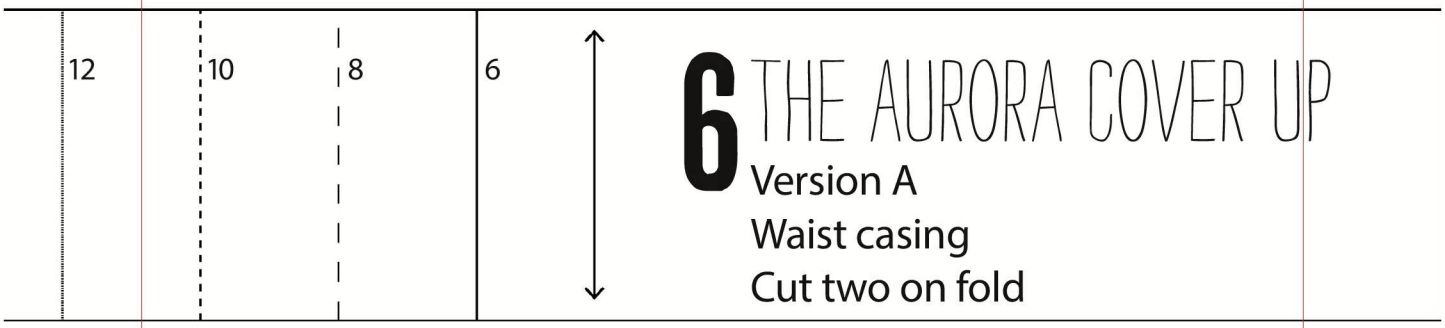
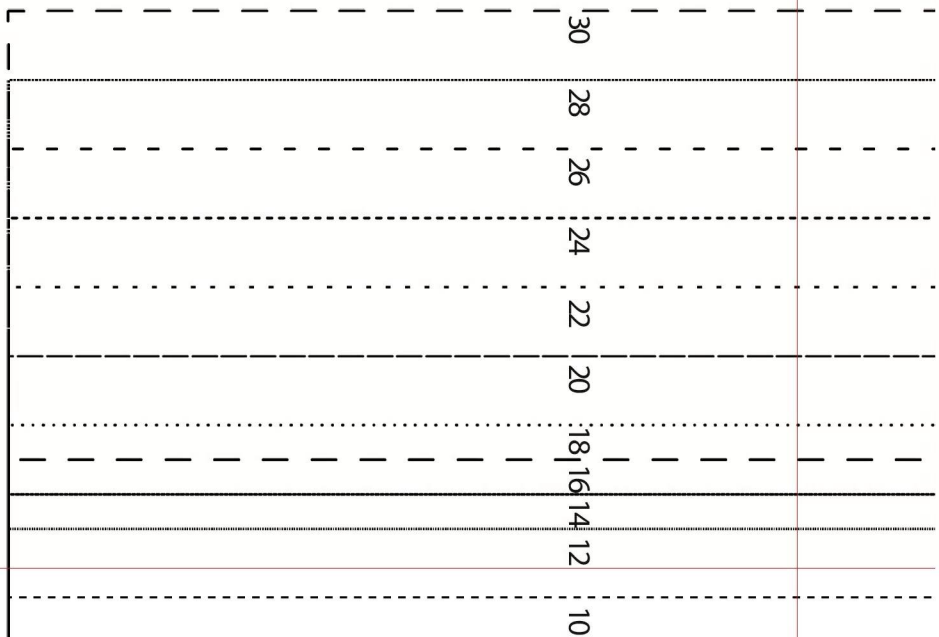


6 THE AURORA COVER UP

Version A
Waist casing
Cut two on fold



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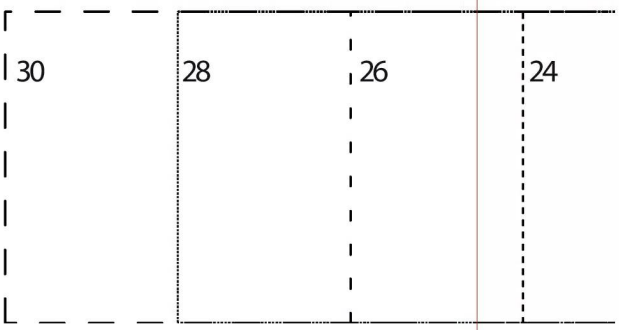
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THE AURORA COVER UP

Version A
Long Sleeve
Cut two on fold

Cut on fold

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Cut on
5
THE AURORA COVER UP

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THE AURORA COVER UP
Version B
Short Sleeve
Cut two on fold
Cut on fold

CAPSULE WARDROBE

THE SICILY BAG

SICILY BAG

Sew this stunning sturdy tote bag with handy pocket design – perfect to take your essentials to the beach

PACK INCLUDES

- Pattern sheet x 1
- Instruction sheet

YOU WILL NEED

- Fabric A: 1m medium weight cotton canvas fabric
- Fabric B: 20x40cm medium weight cotton canvas fabric
- Medium weight interfacing: 50cm x 1m
- 30mm wide cotton webbing: 3m
- Matching thread
- Basic sewing kit

NOTES

- This bag uses the same fabric for the lining and the outer, however, you could make yours with a contrast cotton lining.
- If you are using a very stiff canvas, or for a less structured bag, you can omit the interfacing.
- The seam allowance is 1cm, unless otherwise instructed.

RECOMMENDED FABRIC

- Main fabric: Medium to heavy weight fabrics such as canvas, corduroy, waxed cotton

Scan to shop more capsule patterns!

CAPSULE WARDROBE

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FRESH IDEAS WITH FABRIC

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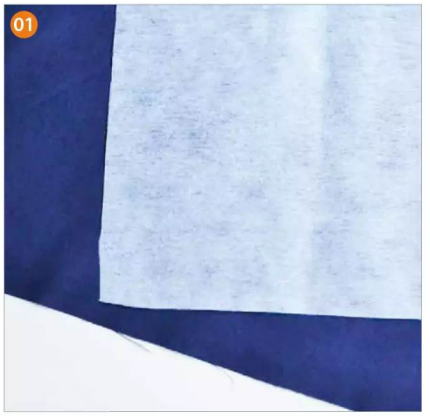
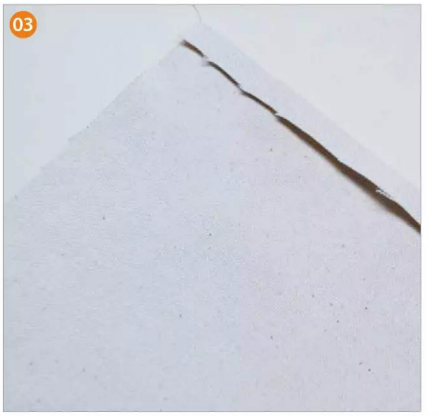
ICILY BAG





STITCHING TERMS

RS/WS: Right side/wrong side of the fabric. The right side usually has the print, design or texture and the wrong side is usually plain or duller in appearance.
Machine tack: Use a long stitch length to hold a section in place. Don't backstitch at the start and end.
Finish the seams: Finish the raw edges with a zigzag stitch or an overlocker.
Press: Pressing fabric is placing the iron down holding it for a few seconds, lifting it and placing it down again. Ironing is the movement of sliding the iron back and forth to remove creases.
Understitch: Stitch close to the seam line usually on the side that will be on the inside of the garment such as the facing. This will hold the seam allowance in place when the garment is worn.
Topstitch: Stitching, usually from the right side of the garment, to hold seam allowances in place or can be used for decorative purposes.
For more sewing terms visit gathered.how/sewing-glossary. You'll also find sewing guides and free projects there.

NOTES

This bag uses the same fabric for the lining and the outer, however, you could make yours with a contrast lining.
If you are using a very stiff canvas, or would prefer to make a less structured bag, you can omit the interfacing.
The seam allowance is 1cm, unless otherwise instructed.

CUTTING OUT

Step one From Fabric A, cut:
Main Bag (A): four on fold (if you want to use a contrast lining, cut two of the outer fabric and two of the lining fabric).
Step two From Fabric B, cut:
Pocket (B): one
Step three: From interfacing, cut:
Main Bag (A): two on fold

PREPARE THE MAIN BAG PANELS

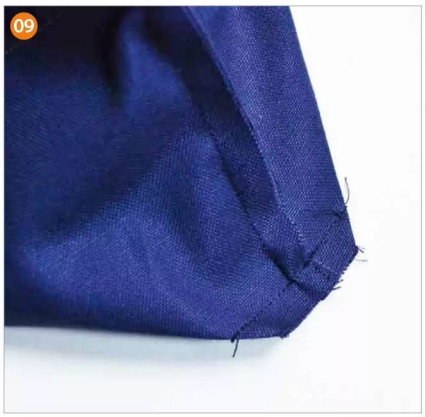
Step one Lay out two of the Main Bag pieces in Fabric A lay the interfacing place on top of the wrong side (WS) of each, glue side down. Use a pressing cloth to fuse the interfacing in place (following the instructions for your particular interfacing). 01
Step two Lay out the four Main Bag pieces in landscape position and cut a 2.5cm square from both bottom corners of each panel. 02

CREATE THE POCKET

Step one On the Pocket piece turn and press both narrow edges in by 1cm. 03
Step two Fold the Pocket in half WS together, so that the folded-in edges meet (folded sides in). Pin that edge together and sew approximately 3mm in from the edge. Press in place. 04

CREATE THE BAG FRONT

Step one Lay out one of the un-interfaced Main Bag pieces right side (RS), with the cut out corners at the bottom. Measure and mark 11cm down from the top edge, 14cm up from the bottom edge, 16cm in from the left-hand edge and 16cm in from the right-hand edge.
Step two Place the Pocket piece so that it lines up inside the marks you made,



with the stitched edge at the top. Pin in place, then sew along the bottom edge of the pocket, approximately 3mm in from the edge. 05

Step three Measure and mark a line 14.5cm in from the left-hand side of the bag. Repeat on the right-hand side.

Step four Cut two 136cm lengths of the webbing. Set one aside.

Step five Line up the end of the webbing with the base of the bag, just inside the 14.5cm line you marked. Run the webbing along that line (so the outer edge of the webbing is along the line), pinning in place as you go.

Step six Take the other end of the same strip and line it up with the bottom of the panel inside the other line you marked, 14.5cm in from the opposite edge. Before you start pinning, check that the webbing isn't twisted at any point. Pin in place. The webbing should cover the sides of the pocket panel. 06

Step seven Sew along one edge of the webbing 2mm in, from the bottom of the panel until 2cm from the top edge of the panel. When you reach that point, turn the panel so that you are sewing across the webbing. Sew until you are 2mm from the other edge of the webbing, then turn the panel again so that you are sewing along the other edge of the webbing, sew until you reach the bottom of the panel.

Step eight Repeat this on the other section of webbing pinned to the panel. 07

CREATE THE BAG BACK

Step one Lay out the second un-interfaced Main Bag piece, with the cut-out corners at the bottom.

Step two Measure and mark a line 14.5cm in from the left-hand side of the bag. Repeat on the right-hand side.

Step three Stitch the webbing to the Main Bag back piece, as per the instructions for the bag front.

JOIN THE PANELS

Step one Lay out the front and back panel RS together. Pin along the side and bottom edges, then sew along those edges, leaving the cut-out squares at the corners unsewn. 08

Step two Repeat with the two interfaced pieces that will form the lining.

BOX THE CORNERS

Step one At one of the bottom corners of the outer piece, line up the side seam over the bottom seam and flatten out. This should turn the little cut-out square into a straight line. Sew across that corner 1cm in from that line.

Step two Repeat this step for the other corner of the outer and for both corners of the lining. 09

ADD THE LINING

Step one Turn the outer RS out but leave the lining as it is. Tuck the lining down into the outer, lining up the side seams.

Step two Fold the top edge of the lining out by 1cm and the top edge of the outer in by 1cm. Match side seams and pin them together all the way around the top of the bag. 10

Step three Fold the straps back, pinning them out of the way. Sew all the way around the top edge, where you pinned, roughly 2mm in. 11

Step four Unpin and fold the bag's handles back up and it's all ready to use. 12

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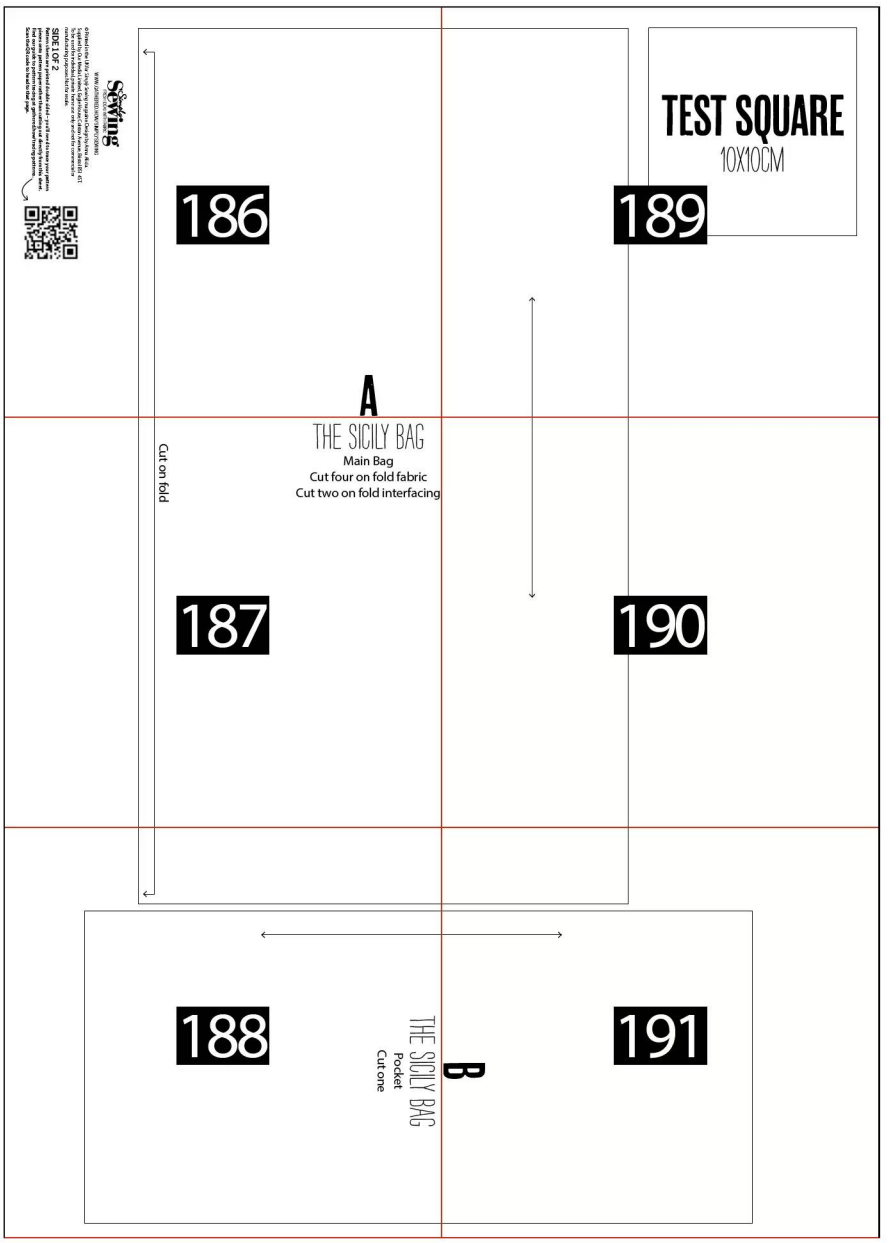
HOW TO PRINT THIS PATTERN

Print out the following pages on A4 paper at 100%.
Overlap the red lines and tape the sheets in place using the guide below.



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THE SICILY BAG

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SIDE 1 OF 2

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A

THE SICILY BAG

Main Bag

Cut four on fold fabric

Cut two on fold interfacing

Cut on fold

B

THE SICILY BAG

Pocket

Cut one

TEST SQUARE

10X10CM

BAG

BAG

abric
erfacing

B

THE SICILY BAG